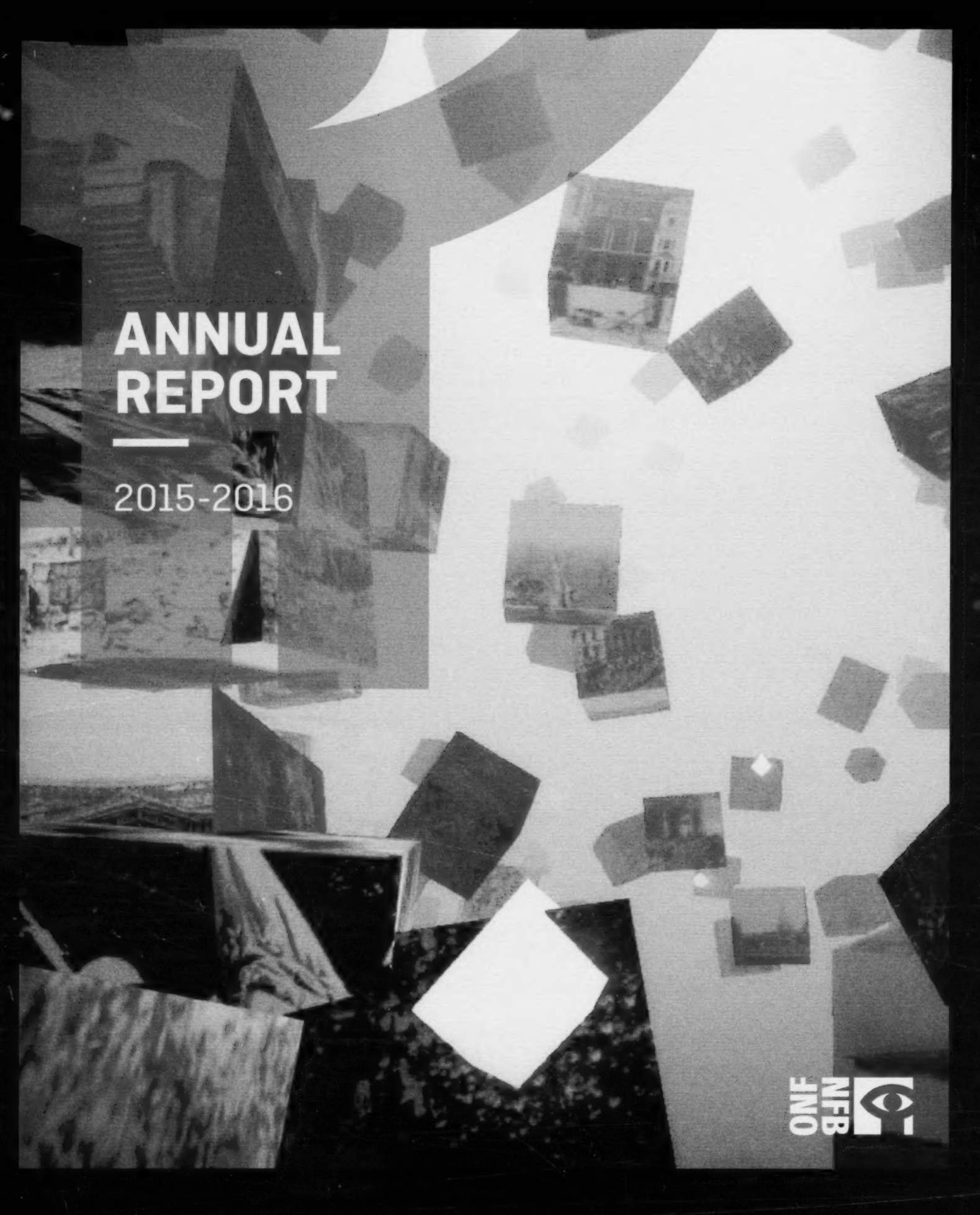
ANNUAL
REPORT
2015-2016
ONF
NFB

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Images from **VAYSHA L'AVEUGLE *(BLIND VAYSHA)***
Theodore Ushev

August 29, 2016

The Honourable Mélanie Joly
Minister of Canadian Heritage
Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2016.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

Claude Joli-Coeur

Government Film Commissioner and
Chairperson of the National Film Board of Canada

Canada

CHRIS HADFIELD 2016 VIRTUAL CLASSROOM
Chris Hadfield shares his exciting experiences as the first Canadian in command of the International Space Station, at a live, cross-Canada workshop organized by NFB Education
Photo: Fortune Hill Photography

IN NUMBERS

2015-2016 – IN NUMBERS

2	PUBLIC INSTALLATIONS
2	APPLICATIONS FOR TABLETS
6	INTERACTIVE WEBSITES
43	ORIGINAL NFB FILMS AND CO-PRODUCTIONS
64	DIGITAL DOCUMENTS SUPPORTING INTERACTIVE WORKS
66	AWARDS
74	INDEPENDENT FILM PROJECTS SUPPORTED BY THE NFB FILMMAKER ASSISTANCE PROGRAM (FAP) AND AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)
376	NEW PRODUCTIONS AVAILABLE ON NFB.CA | ONF.CA
5,094	COMMUNITY, FESTIVAL AND THEATRICAL SCREENINGS IN CANADA
10,072	TELEVISION BROADCASTS IN CANADA

CANADIAN AUDIENCES

11,286	PARTICIPANTS IN WORKSHOPS IN CANADA
17,704	HOME VIDEO VIEWS
308,217	VIEWS OF INTERACTIVE PRODUCTIONS
440,999	VIEWS AT PUBLIC SCREENINGS OF NFB FILMS (including theatrical views)
1,806,904	VIEWS ON NFB.CA | ONF.CA
2,043,076	VIEWS ON ONLINE PARTNER SITES (YouTube, DailyMotion, etc)
2,110,528	INSTITUTIONAL VIEWS (health and social services, public libraries, etc.)
5,037,078	VIEWS IN THE EDUCATIONAL SECTOR (including 193,194 CAMPUS subscriber views)
15,596,000	TELEVISION VIEWS
27,371,792	TOTAL ESTIMATED

TRAQUE INTERDITE *(DO NOT TRACK)*
Brett Gaylor

GLOBAL VIEWS ON INTERNET

NFB.CA | ONF.CA

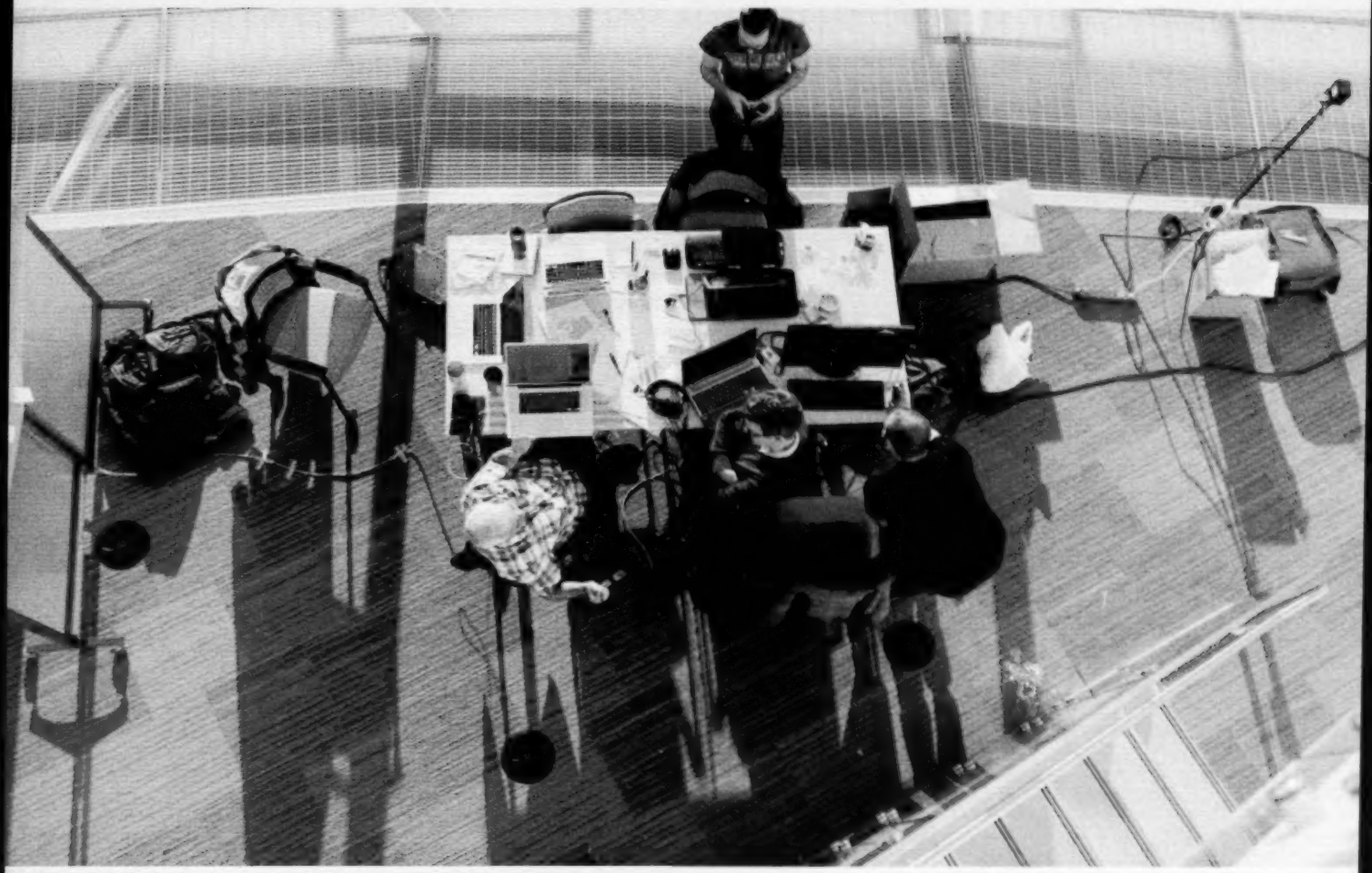
2,645,184 GLOBAL VIEWS OF INTERACTIVE PRODUCTIONS

3,160,098 GLOBAL VIEWS ON NFB.CA | ONF.CA

8,917,558 GLOBAL VISITS ON NFB.CA | ONF.CA

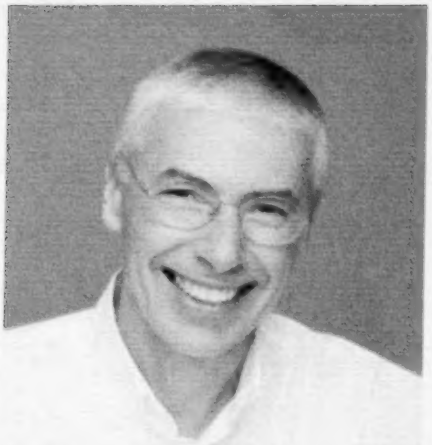
GLOBAL ONLINE PARTNERS

16,574,236 GLOBAL ONLINE PARTNER VIEWS



CREATION LAB
A working group on interactive projects, Canadian Museum for Human Rights, Manitoba

MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER



The year 2015–2016, the second in my five-year term as head of the National Film Board of Canada (NFB), saw important changes and major new initiatives within the organization. Three key strengths enabled us to continue to stand out as leaders in the world media landscape: our aptitude for creation and innovation, an ability to engage our audiences in our works, and a dynamic, evolving organizational structure.

Over the past year, the NFB released 43 original productions and co-productions. These audiovisual works were the product of our partnerships with talented emerging and established artists and artisans from Canada's various regions and its diverse ethnic, cultural and linguistic communities. This year also confirmed the NFB's reputation as a world leader in digital media, with six websites, two installations and two apps, all of which promoted engagement both with members of the public and with experts in the industry.

In 2015–2016, the NFB received 66 awards: 35 in Canada and 31 abroad, including one Canadian Screen Award, two Prix Gémeaux, a Special Jury Prize at Hot Docs, two NUMIX awards, three Webby Awards and a prize at the Annecy International Animation Film Festival. Our documentaries, animated films and interactive works garnered attention worldwide. In particular, two NFB documentaries—*The Amina Profile* ***(Le profile Amina)***, by Sophie Deraspe, and *The Wanted 18* ***(Les 18 fugitives)***, co-produced with Ina Finchman (Intuitive Pictures)—were included on the Oscar shortlist for documentary features, while the NFB animated films *If I Was God...* ***(Si j'étais le bon Dieu...)*** by Cordell Barker and ***Autos Portraits*** (*Carface*) by Claude Cloutier were among the 10 films shortlisted in the animated short film Oscar category. Meanwhile, the NFB's interactive documentary series ***Traque interdite*** (*Do Not Track*), by Brett Gaylor, won acclaim in Canadian, U.S., and European media.

The year 2015–2016 was also marked by major organizational changes at the NFB. First of all, in February 2016 we established an institutional programming and production unit. Its mandate is to spearhead our efforts to build traditional and non-traditional relationships with major strategic partners from the public and private sectors, so that we can produce and co-produce ambitious works that would be impossible without them.

Next, in March 2016 we established a unit in charge of digital media and interactive studio programming and production, to integrate and harmonize the NFB's digital platforms. The development and enhancement of these platforms are key steps that not only will let us focus our future efforts on our audiences but also will ensure their continuing engagement with us in the long term. We also continued to meet the challenge of making our works accessible, both through the NFB.ca | ONF.ca online Screening Room and through our ambitious digitization plan.

Throughout the year, with the same goal of bringing the NFB closer to its audiences and its partners, we continued to prepare for the relocations of our head office in Montreal and other NFB offices around the country. Our Halifax, Moncton and St. John's offices have already moved, and planning has begun for the relocation of our Toronto office, scheduled for December 2016.

The move of our Montreal head office to the heart of the city's Quartier des Spectacles entertainment district is scheduled to begin in the second quarter of 2018. In making this move, we are working closely with the Société d'habitation et de développement de Montréal (SHDM) and the City of Montreal. We are also carrying out a plan to mobilize our employees and involve them in designing a modern, creative and flexible new work environment that will enhance the ways in which we work together.

As a federal cultural institution, the NFB seeks to reflect the increasingly diverse people of Canada, not only among its own staff and the artists and artisans with whom it collaborates, but also in the works that it produces and co-produces. To this end, the NFB established a diversity committee in December 2015 to implement mechanisms that help us meet our obligations regarding employment equity, multiculturalism and official languages, and to encourage the diversity in ideas and perspectives that is central to our mandate and helps to drive our innovation and organizational effectiveness to a higher level. This committee's thoughtful efforts have already produced an employment-equity plan for achieving full representation of the four designated groups within the NFB's workforce.

Beyond achieving representativity, we want to make our workplace an inclusive space where every employee has the same chances of advancing within the organization and developing personally and professionally. We want the NFB to be a place where everyone feels free to contribute to the organization's success with no fear of being judged by others or of encountering prejudice because of their beliefs, language or cultural origins.

Another important aspect of diversity is the role of women in our organization and in the works that we produce. The NFB is recognized as an institution where women can create significant works and play a decisive part in producing its films, whether in front of the camera, behind the camera or in management positions. In 2015–2016, women's excellence shone in various projects that represented 43 percent of our total production budget. To signify our determination to achieve gender parity in our productions, we have committed to ensuring that by 2019 half of our productions will be directed by women and half of our total production budget will be devoted to works by female directors. This initiative will give expression to the vitality of women's voices and enrich the variety of realities and perspectives represented in the NFB's works.

THREE-YEAR PARTNERSHIP BETWEEN THE NFB, ELAN AND QEPC
Signing of a pioneering agreement to help strengthen Quebec English-language culture. NFB head office, Montreal

As a Canadian cultural institution, the NFB also wants to serve as a model not only in promoting the French and English languages, but also in taking positive steps to support French-speaking and English-speaking minorities throughout the country. In one such step, in October 2015 the NFB signed a three-year agreement with the English Language Arts Network (ELAN) and the Quebec English-language Production Council (QEPC). The purpose of this agreement is to strengthen the audiovisual sector and the vitality of Quebec's English-speaking communities. Our partnership with ELAN and QEPC is a first for a federal cultural agency in Quebec and reflects the NFB's commitment to fostering the development of Canada's official-language minority communities.

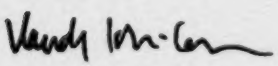
In 2016, in partnership with the Nunatsiavut Government, the NFB produced Unikkausivut – Nunatsiavut, a new DVD box set of films featuring 40 years of Labrador Inuit history and culture. This new box set, which will be distributed throughout the Nunatsiavut school system, represents one more aspect of the NFB's ongoing commitment to working with Inuit governments and communities to share the richness and vitality of Inuit culture and languages with people across the North and audiences everywhere.

In December 2015, the NFB and the Canadian Radio-television and Telecommunications Commission (CRTC) co-hosted two half-day events, one in Montreal and one in Vancouver, entitled "En route to the Discoverability Summit: Content in the Age of Abundance." The purpose of these events, which targeted the entire Canadian audiovisual industry, was to lay the groundwork for the Discoverability Summit that was held in May 2016. These forums examined the important question of the abundance of audiovisual content in the digital age and the difficulty of discovering this content. These events gave all audiovisual industry stakeholders the chance to share their ideas and discuss issues related to accessing and discovering audiovisual content, and in particular audiovisual content produced and directed in Canada.

The year 2015-2016 also saw Canada welcome more than 25,000 Syrians fleeing war in their own country. Convinced that access to culture and the arts will facilitate the social inclusion and development of these new arrivals, Heritage Canada and the Minister of Canadian Heritage asked the NFB to help by playing a leading role in providing these thousands of refugees with cultural orientation to Canada. Drawing on its vast collection, the NFB produced three DVD compilations of films that offer an introduction to and perspective on Canadian culture. This initiative was in keeping with the NFB's social mission of promoting Canadian identity by finding and telling the stories of Canada and its communities. This special selection of films can also be accessed free of charge at NFB.ca | ONF.ca.

In another important event for the NFB this year, the Government of Canada allocated $13.5 million in supplementary funding to the organization for the coming five years. This allocation, announced as part of the 2016 federal budget, reminds us that culture and creation are a priority for the government. This additional funding will help us to continue our creative, innovative work both by producing ambitious, relevant, cutting-edge projects and by increasing our presence and the impact of these works in Canada and around the world.

In closing, the NFB consists of nearly 400 talented people who are dedicated to creating experiences that move Canadians—and people everywhere—and speak to their thoughts, emotions and imaginations. This task is a privilege, but also a responsibility, because we are striving to be a significant presence in the public's cultural life. Now more than ever, in a world that is constantly changing, we have a role to play. Our commitment has led us to make profound changes in our ways of working and creating. It has also resulted in world-class achievements whose most tangible manifestation is worldwide recognition for our documentaries, animated films and interactive works on mobile platforms. Even as our industry continues to look for new economic models and more accessible distribution models, we will continue to operate and make all our decisions with our audience and our mission in mind. Our ability to achieve our goals is tied to our ability to reinvent ourselves and to create works that help people to understand themselves better, and we are proud of what we have accomplished in this regard so far.



Claude Joli-Coeur

Government Film Commissioner and
Chairperson of the National Film Board of Canada

VIRTUAL REALITY TRAVELLING EXHIBITION
McCord Museum, Montreal

FOREWORD

Highlights of the NFB's activities over the year 2015–2016 are listed in point form and grouped under the three key organizational priorities that guide the NFB's actions:

1. Further the NFB's global leadership in creativity and innovation
   - Works produced in 2015–2016
   - Documentaries
   - Interactive works
   - Animated films
   - Virtual reality productions
   - Experimental
2. Place the audience at the heart of all we do
   - Audiences
   - New partnership approach
   - Digital shift
   - Commitment to communities
3. Maintain organizational excellence

For a more detailed look at the NFB's achievements in 2015–2016, see the NFB's 2015–2016 Departmental Performance Report at www.onf-nfb.gc.ca/dpr2015-2016.

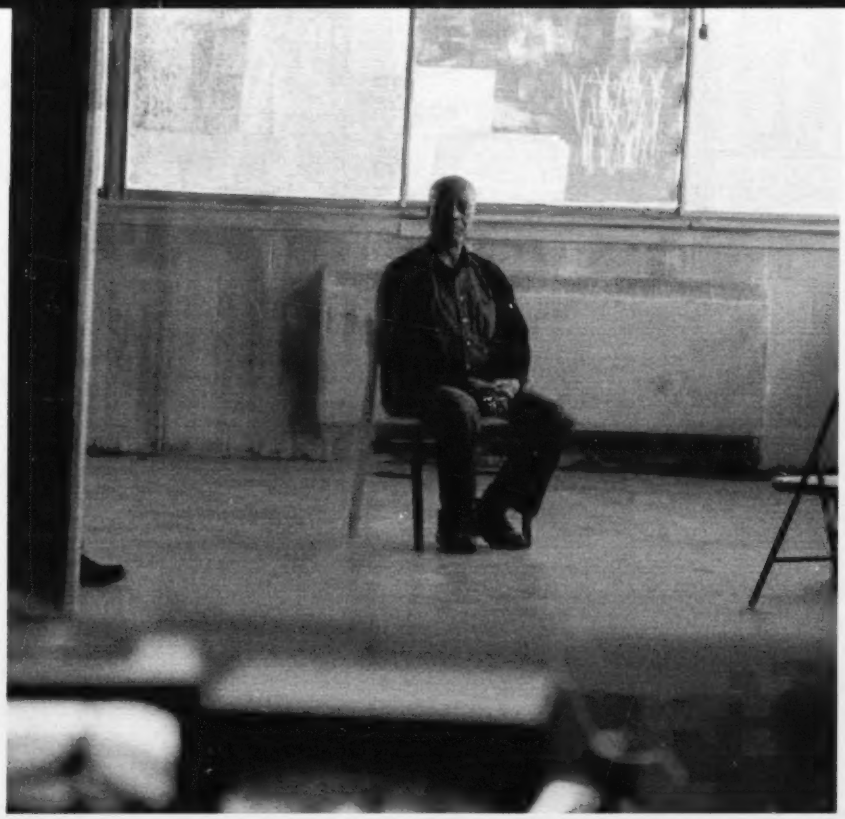
HIGHLIGHTS

Exploring new creative and interactive forms

1 FURTHER THE NFB'S GLOBAL LEADERSHIP IN CREATIVITY AND INNOVATION

Thanks to the creativity and innovation that we put into our work, the NFB's documentaries, animated films, interactive works and digital content platforms continue to be recognized and appreciated in Canada and around the world.

- In 2015–2016, the NFB produced a total of 119 works: 43 original films, 6 websites, 2 applications, 2 interactive installations, 1 game, 1 VR project, and 64 films for interactive works.
- Of all the NFB works completed over the past year, 25% were by **emerging artists.**
- Of all the NFB works completed in 2015–2016, 64% were by filmmakers from Canada's cultural, regional, linguistic and Indigenous communities, reflecting a **diversity** of realities and perspectives.
- In co-operation with Radio-Canada, the NFB launched the 2016 edition of the Tremplin competition, which provides funding for **emerging Canadian francophone** filmmakers from outside of Quebec to produce their first or second documentary films. The two winners' films will be aired on Radio-Canada on March 31, 2017.
- For the 11th annual edition of the NFB's *Hothouse* program for emerging animators, six directors from various parts of Canada were selected as finalists. For the first time this year, Hothouse was organized as a collaboration between the NFB's Animation Studio in Montreal and production studios across the country, from St. John's to Vancouver. The participants worked in close collaboration with the NFB production studio closest to them, coming to Montreal at the beginning of the process and to complete post-production on their films.



NINTH FLOOR
Mina Shum

WORKS PRODUCED IN 2015-2016

In 2015-2016, the NFB completed a remarkable variety of innovative, relevant projects, including feature-length documentaries, interactive works, virtual-reality productions and animated films. The highlights are provided here, while a complete list of these works is presented in Annex II of the online version of this report.

DOCUMENTARIES

- *Ninth Floor*, a feature-length film directed by Mina Shum, tells a story of injustice, exploring events that occurred in 1969 at Sir George Williams University in Montreal and that marked a turning point in race relations in Canada. ***Ninth Floor*** had its world premiere at the Toronto International Film Festival (TIFF) and was selected for TIFF's prestigious annual Canada's Top Ten film festival.
- *this river*, a poetic short documentary, was co-directed by Katherena Vermette and Erika MacPherson in the aftermath of the death of Tina Fontaine. The film follows volunteers with the Winnipeg-based organization Drag the Red who, in the face of indifferent local authorities, search the Red River for missing loved ones. ***this river*** will be released in fall 2016.
- ***Things Arab Men Say***, a medium-length documentary film directed by Nisreen Baker and shot in an Edmonton barber shop, takes a unique look at a group of Arab Canadian men who share their thoughts and stories about life in Canada. The documentary will be released in fall 2016.

KABUL PORTRAITS
Jeremy Mendes and Ariel Nasr

- ***Droit comme un F*** *(The Fight for Francophone Rights)*, a three-episode documentary series by Anne-Marie Rocher, tells the story of the struggle of Canada's francophone minorities outside of Quebec for the right to a quality education in French.
- ***Pipelines, pouvoir et démocratie*** *(Pipelines, Power and Democracy)*, by emerging director Olivier D. Asselin, follows four people who, each using a different set of tactics, show that it is still possible to bring about change in today's world. This documentary premiered at the Montreal International Documentary Festival (RIDM) and has been acclaimed by audiences at over 100 screenings to date.
- ***Un film avec toi*** *(Michaëlle Jean: A Woman of Purpose)*, directed by Jean-Daniel Lafond, revisits the role that his wife, Michaëlle Jean, recently played in Canadian society and Canadian diplomacy. The film premiered at Rideau Hall with Governor General David Johnston in attendance, along with Michaëlle Jean and Jean-Daniel Lafond themselves.

INTERACTIVE WORKS

- *Kabul Portraits*, by Jeremy Mendes and Ariel Nasr, gives audiences an opportunity to explore narrative styles not normally found in current media coverage of Afghanistan. Each of the individuals portrayed in this project shares a personal vision of the world through various stories, memories and documents.
- *The Faith Project*, written by Shiraz Janjua and directed by Chris Romeike, is an iPad application and interactive website that gives users a better understanding of religious diversity in Canada. ***The Faith Project*** was created in partnership with the Canadian Race Relations Foundation.

- ***Traque interdite*** *(Do Not Track)*, an interactive documentary series by Brett Gaylor, was a featured project at the 2015 edition of Storyscapes at the Tribeca Film Festival and has received over 1,300,000 visits since the first episode was released online in April 2015.
- ***J'aime les patates*** *(I Love Potatoes)*, by young NFB artist-in-residence Vali Fugulin, is a somewhat quirky and droll adventure game that gives youngsters between the ages of 9 and 12 an opportunity to explore the ideas of social innovation and a sustainable economy. This work is offered in seven languages around the world and represents one of the NFB's first forays into the video-gaming market.
- ***Espace commun*** *(Common Space)* is an interactive tour of eight works that were installed in eight public spaces in Montreal's Quartier des Spectacles entertainment district. The result of a creative process exploring the role of human beings at the heart of technology, the project combined the talents of 13 artists from seven countries as part of the international **Human Futures** project.

A discussion about Vincent McCurley's VR game **CARDBOARD CRASH** with NFB producer Louis-Richard Tremblay at the Sundance Film Festival, Park City, Utah
Photo: Zeke Hanson

VIRTUAL REALITY PRODUCTIONS

Two NFB virtual reality productions were among the 31 presented to festival-goers at the prestigious Sundance Film Festival in Park City, Utah, in January 2016:

- ***Le photographe inconnu*** *(The Unknown Photographer)*, by Loïc Suty, is a surreal immersion into the fragmented memories of a World War I photographer whose photos were discovered in an abandoned house north of Montreal.
- *Cardboard Crash*, by Vincent McCurley, depicts a world of artificial intelligence and self-driving cars. The user plays the role of the computer in a self-driving car and, while slowed down to highly detailed "bullet time," is forced to make hard decisions in situations where despite an abundance of data there are still no easy answers.

J'AIME LES PATATES *(I LOVE POTATOES)*
Vali Fugulin

ANIMATED FILMS

- *BAM*, an animated film by director Howie Shia, updates the myth of Hercules and questions both traditional and modern concepts of virility. ***BAM*** had its world premiere at the Toronto International Film Festival (TIFF).
- *My Heart Attack*, an autobiographical animated documentary by Sheldon Cohen, deals with his recent heart attack–a life-changing event for the filmmaker. The film premiered at the Ottawa International Animation Festival.
- ***Vaysha l'aveugle*** *(Blind Vaysha)*, by Theodore Ushev, produced with the participation of ARTE France, was selected to have its world premiere at the prestigious Berlin International Film Festival.

EXPERIMENTAL

- In *Invention*, contemporary artist Mark Lewis draws his audience into an exploration of the ties between cities and architecture, through urban landscapes ranging from the halls of Paris's celebrated Louvre Museum to the modernist buildings of Oscar Niemeyer in Brazil and Mies van der Rohe in Canada.

2 PLACE THE AUDIENCE AT THE HEART OF ALL WE DO

In 2015–2016, we strived not only to enhance the visibility of our works but also to promote them and ensure that they resonated with our audiences. We devoted increased efforts to strengthening our presence in Canada's various communities, as well as to identifying our audiences and learning more about them so that we can build ongoing, rewarding relationships with them.

AUDIENCES

- The NFB's works received a total of 46.4 million views **on all platforms** combined in Canada and internationally in 2015–2016, a 2.5% increase over the preceding year.
- Views of NFB works on the **Internet** rose from 14.2 million in 2014–2015 to 22.4 million in 2015–2016, an increase of 57.5%. This overall increase included a 158% increase in views of **interactive productions** (for a total of 2.6 million in 2015–2016) and an 89% increase in the number of views on NFB **partner networks** such as YouTube and Dailymotion (16.5 million in 2015–2016). This last increase seems to have had an impact on the number of views in the NFB.ca | ONF.ca online Screening Room, which were down 29% from 2014–2015.
- After NFB promotional campaigns in **social media**, we saw increases of 24,379 followers on Facebook and 25,370 followers on Twitter over the year 2015–2016.
- About 3,370 NFB productions were available for free this year in the NFB.ca | **ONF.ca online Screening Room**. This figure was 12.5% higher than in 2014–2015 and included about 1,600 works in English and 1,800 in French.

THINGS ARAB MEN SAY
Nisreen Baker

- Over the year 2015–2016, an additional 477 Canadian films in English and French were made available on the NFB online educational platform, CAMPUS. This represented an increase of 41% over the year before, bringing the total to 1,637.
- Over the 2015–2016 school year, the NFB presented six Virtual Classrooms in which 18,200 anglophone and francophone students from all parts of Canada participated in online discussions with influential public figures such as filmmaker Alanis Obomsawin and astronaut Chris Hadfield.

NEW PARTNERSHIP APPROACH

- The NFB and the City of Montreal, including the Space for Life group, signed a milestone agreement to co-produce a scientific digital production that will be launched at the Rio Tinto Alcan Planetarium in summer 2017 as part of celebrations for the **375th anniversary** of the founding of Montreal.
- In 2015-2016, the NFB established a partnership with the Quartier des Spectacles, France Télévisions and ARTE to develop and produce new interactive works for national and international audiences.
- In November 2015, the NFB partnered with IDFA DocLab (a program of the International Documentary Film Festival Amsterdam) to present the **Virtual Reality Lab**, which combines programming, creative, and business opportunities to support innovative documentary productions in the **virtual reality** medium.
- During the past year, the NFB, New Media Manitoba, On Screen Manitoba and the Canadian Museum for Human Rights joined forces to present the **Creation Lab**, where talented Manitoban artists collaborated to develop prototype interactive digital narrative installations.

- The NFB also established a partnership with JustFilms (a Ford Foundation program) and the Canadian Film Centre to provide support for 12 multidisciplinary artists from less-represented communities in a creative lab project to be launched in fall 2016.
- The NFB is partnering with the **Marguerite-Bourgeoys public school board** in Montreal to carry out a pilot project to produce content for future online educational offerings. Through this project the NFB will present a total of 65 online workshops to some 1,950 students.
- TELUS Optik TV subscribers in Quebec, Alberta and British Columbia can now enjoy free on-demand access to 1,100 NFB films through the *NFB Films* app. The app is also available via Netflix and ICI Tou.tv.

DIGITAL SHIFT

- The NFB developed and presented its **technology plan for 2016–2020**. This plan has two main components. The first calls for innovating to enhance production and distribution, develop the audiovisual technologies of the future, and complete the seamless integration of the **technology ecosystem** for the NFB's digital shift. The second component of the plan presents the activities through which the NFB will modernize all of its corporate systems.
- In the course of the year, the NFB partnered with industry leader ASG-Digital Archive to adopt a second **digital-preservation technology** in order to ensure redundancy. This step was part of the NFB's broader digitization initiative and will allow the NFB's priceless audiovisual heritage to be better preserved and protected in digital form for future generations.
- In February 2016, the NFB launched a brand-new subscription **video-on-demand** service powered by **Vimeo**. Fans of documentary and animated short films can now access the NFB's works on demand, in English and French, on several different platforms.

COMMITMENT TO COMMUNITIES

- The NFB drew on its vast heritage film collection to compile three DVDs containing 50 films, to help Syrian **refugees** who've just arrived in Canada learn more about this country.
- In the course of the past year, the NFB launched the DVD box set ***Unikkausivut – Nunatsiavut***, the latest chapter in the NFB's landmark Inuit audiovisual legacy project, *Unikkausivut: Sharing Our Stories*. This new box set contains six films illustrating 40 years of Inuit history and culture in Labrador.
- The NFB once again demonstrated its commitment to Canada's **official-language minority communities**, by signing an innovative agreement to strengthen the cultural vitality of anglophone communities in Quebec.
- In the course of 2015–2016, the NFB presented 420 **media-production workshops** on animated and documentary film production and digital storytelling, in both official languages, to 11,286 students and teachers at locations across the country.

PIPELINES, POUVOIR ET DÉMOCRATIE
(PIPELINES, POWER AND DEMOCRACY),
production photo
Olivier D. Asselin

- For the 11th consecutive year, the NFB took part in **Les Rendez-vous de la Francophonie**, a celebration of French language and culture. This year–the 18th edition of this event–the NFB focused on films recently produced through its Tremplin competition by emerging Canadian francophone filmmakers from outside of Quebec, in partnership with CBC/Radio-Canada. This edition offered 182 screenings in 59 Canadian cities.

The NFB also continued its long tradition of producing documentaries that tell the stories and celebrate the achievements of Canadians from all backgrounds at key moments in the life of our nation.

- As a contribution to the commemorations of World War I, the NFB partnered with Parks Canada to create a French-subtitled version of the NFB film *John McCrae's War: In Flanders Fields*. This version of the film was shown from May to October 2015 at some 20 historic sites managed by Parks Canada, as well as various locations abroad, through the Department of Foreign Affairs.
- At the Aboriginal Pavilion during the 2015 Pan Am/Parapan Am Games in Toronto, the NFB presented *Souvenir*, an installation of four short films created by Indigenous artists Jeff Barnaby, Michelle Latimer, Caroline Monnet and Kent Monkman. All four shorts were shown at the imagineNATIVE festival, and Caroline Monnet's film, *Mobilize*, was programmed at TIFF and Sundance.
- To help teachers communicate the duty of remembrance to their students in connection with the 100th anniversary of World War I, the NFB produced *Apocalypse 10 Lives*, a unique interactive experience combining animation with documentary archives.

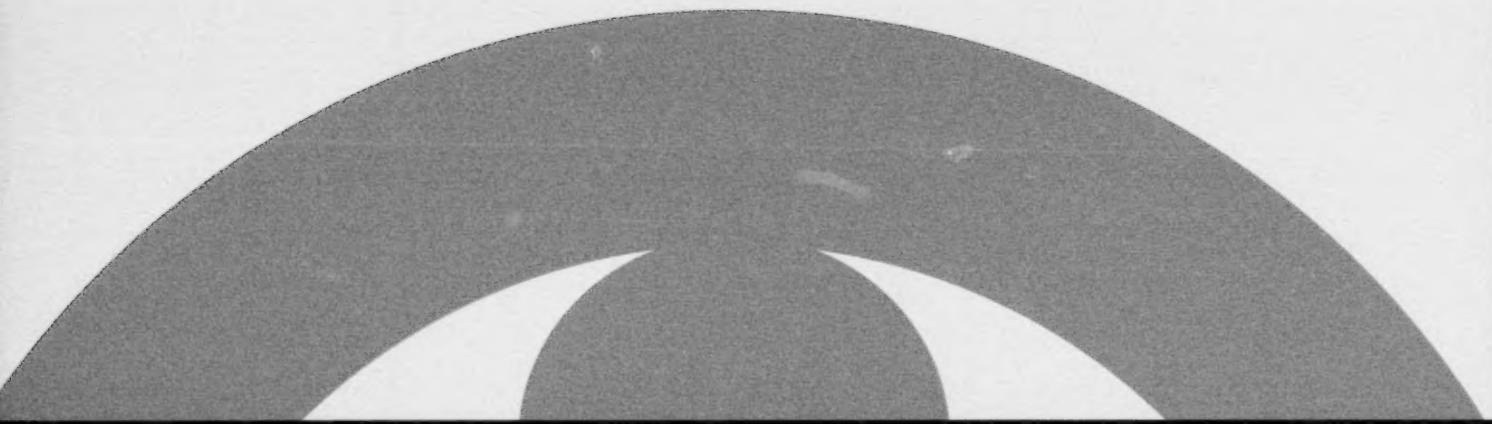
3 MAINTAIN ORGANIZATIONAL EXCELLENCE

In 2015–2016, we worked to strengthen the culture of innovation and promote collaboration and synergy within all of the NFB's departments. We continued planning for the relocations of some of our offices and continued to emphasize synergy among our teams to create a stimulating and inspiring workplace where creativity and innovation can thrive.

- The NFB continued its transformation into a **digital environment** with cutting-edge technology. As part of this process, we have developed a strategy for using collaborative tools to create an innovative digital work environment that will provide connectivity and encourage cooperation throughout the organization. This environment will also allow us to integrate all of the NFB's offices across Canada and achieve a high degree of virtual mobility in our workspaces.
- During the past year, the NFB continued preparations to relocate a number of its offices throughout the country. In planning for the **move of its Montreal head office** to the heart of the city's Quartier des Spectacles entertainment district in spring 2018, the NFB is working closely with Public Works and Government Services Canada and with the Société d'habitation et de développement de Montréal (SHDM). The **relocations of the NFB's offices** in **Moncton** and **St. John's** were completed this year. The relocations of its **Toronto** and **Edmonton** offices are planned for fall 2016.
- To position itself as a global leader in creativity and innovation, the NFB deployed an action plan based on five major orientations that will guide its actions in the coming years. In addition, the plan was presented to all NFB managers and employees to ensure that teams across the organization remain engaged and mobilized.
- To comply with the Government of Canada's directives on **recordkeeping**, the NFB has developed an action plan for implementing the Eureka project, the first few phases of which were completed over the past year. This project will facilitate our internal operations and enable us to manage documents and information of business value more efficiently.
- To meet its commitment to comply with the Directive on **Departmental Security Management**, the NFB submitted a new security plan to enhance physical security and information technology security at the NFB, and began developing a security policy.
- To reflect Canada's increasingly diverse population among the NFB's own staff and creators, the NFB established an **Employment Equity Plan** after a rigorous process of analysis and consultation with employees, managers and union representatives.

Inauguration of the new NFB office in Moncton

AWARDS



J'AIME LES PATATES *(I LOVE POTATOES)*,
production team

IF I WAS GOD...
Cordell Barker

ABBREVIATIONS **C.:** CREATOR(S) **D.:** DIRECTOR(S) **P.:** PRODUCER(S)

54 HOURS

D. BRUCE ALCOCK, PATON FRANCIS
P. ANNETTE CLARKE (NFB), MICHAEL FUKUSHIMA (NFB)

Founder's Award
Yorkton Film Festival
Yorkton, Canada
May 24, 2015

THE AMINA PROFILE

D. SOPHIE DERASPE
P. NATHALIE CLOUTIER (NFB), ISABELLE COUTURE (ESPERAMOS FILMS), HUGO LATULIPPE (ESPERAMOS FILMS), COLETTE LOUMÈDE (NFB), MICHEL ST-CYR (ESPERAMOS FILMS), GUY VILLENEUVE (ESPERAMOS FILMS)

Special Jury Prize for Canadian Feature
Hot Docs
Toronto, Canada
May 3, 2015

Best Feature Length Documentary
TLVFest – Tel Aviv International LGBT Film Festival
Tel Aviv, Israel
June 15, 2015

Best Documentary
GAZE International LGBT Film Festival
Dublin, Ireland
August 3, 2015

Best Documentary
LesGaiCineMad – International Lesbian, Gay and Transsexual Film Festival
Madrid, Spain
November 15, 2015

AUTOS PORTRAITS / CARFACE

D. CLAUDE CLOUTIER
P. RENÉ CHÉNIER (NFB), JULIE ROY (NFB)

Guy-L.-Coté Award for Best Animated Canadian Film
Sommets du cinéma d'animation
Montreal, Canada
November 29, 2015

Best Short or Medium-Length Animation
Gala du cinéma québécois
Montreal, Canada
March 20, 2016

BLOOD MANIFESTO

D. THEODORE USHEV
P. MICHAEL FUKUSHIMA (NFB), MARCY PAGE (NFB), JELENA POPOVIC (NFB)

Creativity Prize Presented By MaTV - $1,000 cash prize
Festival du nouveau cinéma
Montreal, Canada
October 18, 2015

CAFÉTÉRIA

D. FRANCINE HÉBERT
P. MARYSE CHAPDELAINE (NFB), DOMINIC DESJARDINS (NFB)

Best Acadian Short Film
Festival international du cinéma francophone en Acadie
Moncton, Canada
November 20, 2015

Best Francophone-Canadian Film
Rendez-vous du cinéma québécois
Montreal, Canada
February 27, 2016

CODA

D. DENIS POULIN, MARTINE ÉPOQUE
P. RENÉ CHÉNIER (NFB), MARC CÔTÉ (FAKE STUDIO)

3D Guild Award – 3D Entertainment Category
3D Stereo Media
Liège, Belgium
December 17, 2015

Jury Prize For 3D Short – Animated
3D Creative Arts Awards
Beverly Hills, USA
January 27, 2016

DANS LES EAUX PROFONDES

D. SARAH VAN DEN BOOM
P. JULIE ROY (NFB), RICHARD VAN DEN BOOM (PAPY3D PRODUCTIONS), SARAH VAN DEN BOOM (PAPY3D PRODUCTIONS)

Festivals Connexion Award – Région Rhône-Alpes in Partnership with Lumières Numériques
Annecy International Animation Film Festival
Annecy, France
June 20, 2015

Critics' Prize
Festival Off-Courts
Trouville-sur-mer, France
September 12, 2015

2nd Prize – National
Festival international du court métrage de Lille
Lille, France
September 20, 2015

Special Mention
CINANIMA International Animation Film Festival
Espinho, Portugal
November 15, 2015

THE DEEPER THEY BURY ME
(WEBSITE)

C. TED BIGGS, ANGAD SINGH BHALLA, ED BARREVELD, SILVA BASMAJIAN, HEATHER GRIEVE, LISA VALENCIA-SVENSSON
P. ANITA LEE (NFB)

FWA Site of the Day
Favourite Website Awards
Litlington, United Kingdom
December 14, 2015

Columbia DSL Digital Dozen: Breakthroughs In Storytelling 2015
Columbia Digital Storytelling Lab
Columbia, USA
January 1, 2016

FOCUS (HOTHOUSE 10)

D. ALEX BOYA
P. MICHAEL FUKUSHIMA (NFB), MARAL MOHAMMADIAN (NFB)

Special Mention – CFI Award for Best Canadian Animation (*Ex Aequo* with *Sonámbulo*)
Ottawa International Animation Film Festival
Ottawa, Canada
September 20, 2015

GRANDE FILLE!

D. HÉLÈNE CHOQUETTE
P. NATHALIE CLOUTIER (NFB), COLETTE LOUMÈDE (NFB)

Documentary Science, Nature, Technology
Yorkton Film Festival
Yorkton, Canada
May 24, 2015

HADWIN'S JUDGEMENT

D. SASHA SNOW
P. DAVID ALLEN (PASSION PLANET), GEORGE CHIGNELL (PASSION PLANET), DAVID CHRISTENSEN (NFB), TRACEY FRIESEN (NFB), YVES MA (NFB), RON MANN, ANDREW RUHEMANN (PASSION PLANET), JULIA WRIGLEY, ELIZABETH YAKE (TRUE WEST FILMS)

Best Film: Mountain Environment & Natural History
Banff Mountain Film Festival
Banff, Canada
November 8, 2015

Best Canadian Film
Vancouver International Mountain Film Festival
Vancouver, Canada
November 8, 2015

HAÏKUS INTERACTIF
(WEBSITE)

P. HUGUES SWEENEY (NFB)

FWA Site of the Day
Favourite Website Awards
Litlington, United Kingdom
July 29, 2015

HIGHRISE: UNIVERSE WITHIN
(WEBSITE)

C. KATERINA CIZEK
P. GERRY FLAHIVE (NFB)

FWA Site of the Day
Favourite Website Awards
Litlington, United Kingdom
November 3, 2015

Best Original Interactive Production Produced For Digital Media
Canadian Screen Awards
Toronto, Canada
March 13, 2016

HOLLOW LAND / TERRE D'ÉCUEIL

D. MICHELLE KRANOT, URI KRANOT, DORA BENOUSILIO, MARIE BRO
P. MARC BERTRAND (NFB), RENÉ CHÉNIER (NFB)

Pont d'Or
Festival de cinéma d'animation de Pontarlier
Pontarlier, France
April 19, 2015

Grand Prix Jacques Languirand
Festival de films de Portneuf sur l'environnement
Saint-Casimir, Canada
April 26, 2015

IF I WAS GOD...

D. CORDELL BARKER
P. DAVID CHRISTENSEN (NFB), MICHAEL FUKUSHIMA (NFB)

Best Film in the Professional Category
Festival du film de stop motion
Montreal, Canada
September 27, 2015

Prix LATV3D
Courant 3D
Angoulême, France
October 10, 2015

DANS LES EAUX PROFONDES *(IN DEEP WATERS)*
Sarah Van Den Boom

Media Award – French Electronic Media
Beyond Borders ECPAT Canada
Winnipeg, Canada
November 16, 2015

J'AIME LES PATATES (GAME)

C. VALI FUGULIN, JULIEN BARNOIN, CATHERINE BAINBRIDGE, VANDER CABALLERO, CHRISTINA FON, TALI GOLDSTEIN, LINDA LUDWICK, ERNEST WEBB
P. HUGUES SWEENEY (NFB)

FWA Mobile of the Day
Favourite Website Awards
Litlington, United Kingdom
December 4, 2015

Best Social/Casual Game
Canadian Video Game Awards
Toronto, Canada
December 6, 2015

JUSQU'ICI (WEBSITE)

C. VINCENT MORISSET
P. VOYELLE ACKER (FRANCE TÉLÉVISIONS), CÉCILE DEYON (FRANCE TÉLÉVISIONS), BORIS RAZON (FRANCE TÉLÉVISIONS), HUGUES SWEENEY (NFB)

Cultural Work – "Experiential"
Prix NUMIX
Montreal, Canada
May 14, 2015

Websites/Microsites
Communication Arts Interactive
Menlo Park, USA
November 19, 2015

Grand Prix Boomerang 2015 (*Ex Aequo* with *Bonlook*)
Prix Boomerang des Éditions Info Presse
Montreal, Canada
November 26, 2015

FWA People's Choice Award for 2015
Favourite Website Awards
Litlington, United Kingdom
January 15, 2016

JUTRA

D. MARIE-JOSÉE SAINT-PIERRE
P. MARC BERTRAND (NFB), RENÉ CHÉNIER (NFB), MARIE-JOSÉE SAINT-PIERRE (MJSTP FILMS INC.)

Documentary History and Biography
Yorkton Film Festival
Yorkton, Canada
May 24, 2015

Best Animation: Program or Series
Prix Gémeaux
Montreal, Canada
September 20, 2015

LE CHEMIN ROUGE

D. THÉRÈSE OTTAWA
P. JOHANNE BERGERON (NFB), COLETTE LOUMÈDE (NFB)

Mention for Best Short Film
First Peoples' Festival (Land InSights)
Montreal, Canada
August 5, 2015

Special Mention for the Télé-Québec Best Choice Award
First Peoples' Festival (Land InSights)
Montreal, Canada
August 5, 2015

LE COMMERCE DU SEXE

D. ÈVE LAMONT
P. NATHALIE CLOUTIER (NFB), NICOLE HUBERT (LES PRODUCTIONS DU RAPIDE-BLANC), COLETTE LOUMÈDE (NFB), SYLVIE VAN BRABANT (LES PRODUCTIONS DU RAPIDE-BLANC)

ME AND MY MOULTON

D. TORILL KOVE
P. LISE FEARNLEY (MIKROFILM AS), MICHAEL FUKUSHIMA (NFB), RODDY MCMANUS (NFB), MARCY PAGE (NFB), DAVID VERRALL (NFB)

Animation
Yorkton Film Festival
Yorkton, Canada
May 24, 2015

NINTH FLOOR

D. MINA SHUM
P. SELWYN JACOB (NFB), SHIRLEY VERCRUYSSE (NFB)

Women in Film Artistic Merit Award
Vancouver International Film Festival
Vancouver, Canada
October 9, 2015

NOWHERE LAND

D. ROSIE BONNIE AMMAAQ
P. DAVID CHRISTENSEN (NFB), ALICIA SMITH (NFB)

Best Short Documentary – With a cash prize of $1,000 presented by TVO
imagineNative Film + Media Arts Festival
Toronto, Canada
October 18, 2015

OUÏGHOURS, PRISONNIERS DE L'ABSURDE

D. PATRICIO HENRÍQUEZ

P. PATRICIO HENRÍQUEZ (MACUMBA MÉDIA II INC.), COLETTE LOUMÈDE (NFB), MICHELLE SHEPHARD

Best Feature Length Documentary
Gala du cinéma québécois
Montreal, Canada
March 20, 2016

PILOTS ON THE WAY HOME

D. OLGA PÄRN, PRIIT PÄRN

P. RENÉ CHÉNIER (NFB), JULIE ROY (NFB), KALEV TAMM (EESTI JOONISFILM)

Silver Pegasus
Animator International Animation Festival
Poznan, Poland
July 16, 2015

ROULI-ROULANT REMIX / THE DEVIL'S TOY REDUX (WEBSITE)

C. ALEX LEDUC

P. DANA DANSEREAU (NFB), DOMINIQUE WILLIEME (NFB)

Interactive New Media – Variety And Fiction
Prix NUMIX
Montreal, Canada
May 14, 2015

SEVEN DIGITAL DEADLY SINS (WEBSITE)

C. JEREMY MENDES

P. LOC DAO (NFB), FRANCESCA PANETTA, LINDSAY POULTON, ALICIA SMITH (NFB)

Webby People's Voice Award – Online Film And Video – Best Use of Interactive Video
The Webby Awards
New York, USA
May 18, 2015

Webby People's Voice Award – Web – Activism
The Webby Awards
New York, USA
May 18, 2015

Webby People's Voice Award – Web – Netart
The Webby Awards
New York, USA
May 18, 2015

Best Interactive Nonfiction Rockie Award
Banff World Media Festival
Banff, Canada
June 10, 2015

Craft – Art Direction
Applied Arts Magazine Awards
Toronto, Canada
September 1, 2015

Entertainment, Arts & Tourism Category
Applied Arts Magazine Awards
Toronto, Canada
September 1, 2015

Media
Applied Arts Magazine Awards
Toronto, Canada
September 1, 2015

Online Video Category
Applied Arts Magazine Awards
Toronto, Canada
September 1, 2015

SEXY LAUNDRY

D. IZABELA PLUCINSKA

P. MARC BERTRAND (NFB), ROBERT KERN (CLAY TRACES GBR), IZABELA PLUCINSKA (CLAY TRACES GBR), PAULINA RATAJCZAK (LAS SZTUKI FOUNDATION), JULIE ROY (NFB)

Public Prize
Krok International Animated Film Festival
Kiev, Ukraine
September 28, 2015

TRAQUE INTERDITE / DO NOT TRACK (WEBSITE)

C. BRETT GAYLOR, ALEXANDRE BRACHET, BRETT GAYLOR, MARGAUX MISSIKA, GREGORY TROWBRIDGE

P. HUGUES SWEENEY (NFB), LOUIS-RICHARD TREMBLAY (NFB)

Special Mention
Festival international du film documentaire
Sheffield, United Kingdom
June 10, 2015

Honourable Mention
Awwwards
Los Angeles, USA
August 19, 2015

FWA Site of the Day
Favourite Website Awards
Litlington, United Kingdom
September 13, 2015

THE WEATHERMAN AND THE SHADOWBOXER
Randall Lloyd Okita

Best Original Program or Series Produced for Digital Media
Prix Gémeaux
Montreal, Canada
September 20, 2015

Digital Series Non Fiction
DIGI Awards
Toronto, Canada
November 10, 2015

Best Short Form Series Award
IDA Annual Awards Competition
Los Angeles, USA
December 5, 2015

THE WANTED 18

D. PAUL COWAN, AMER SHOMALI
P. SAED ANDONI (DAR FILMS), DOMINIQUE BARNEAUD (BELLOTA FILMS), NATHALIE CLOUTIER (NFB), INA FICHMAN (INTUITIVE PICTURES II INC.), COLETTE LOUMÈDE (NFB)

Founders Prize for Best Documentary
Traverse City Film Festival
Traverse City, USA
August 2, 2015

THE WEATHERMAN AND THE SHADOWBOXER

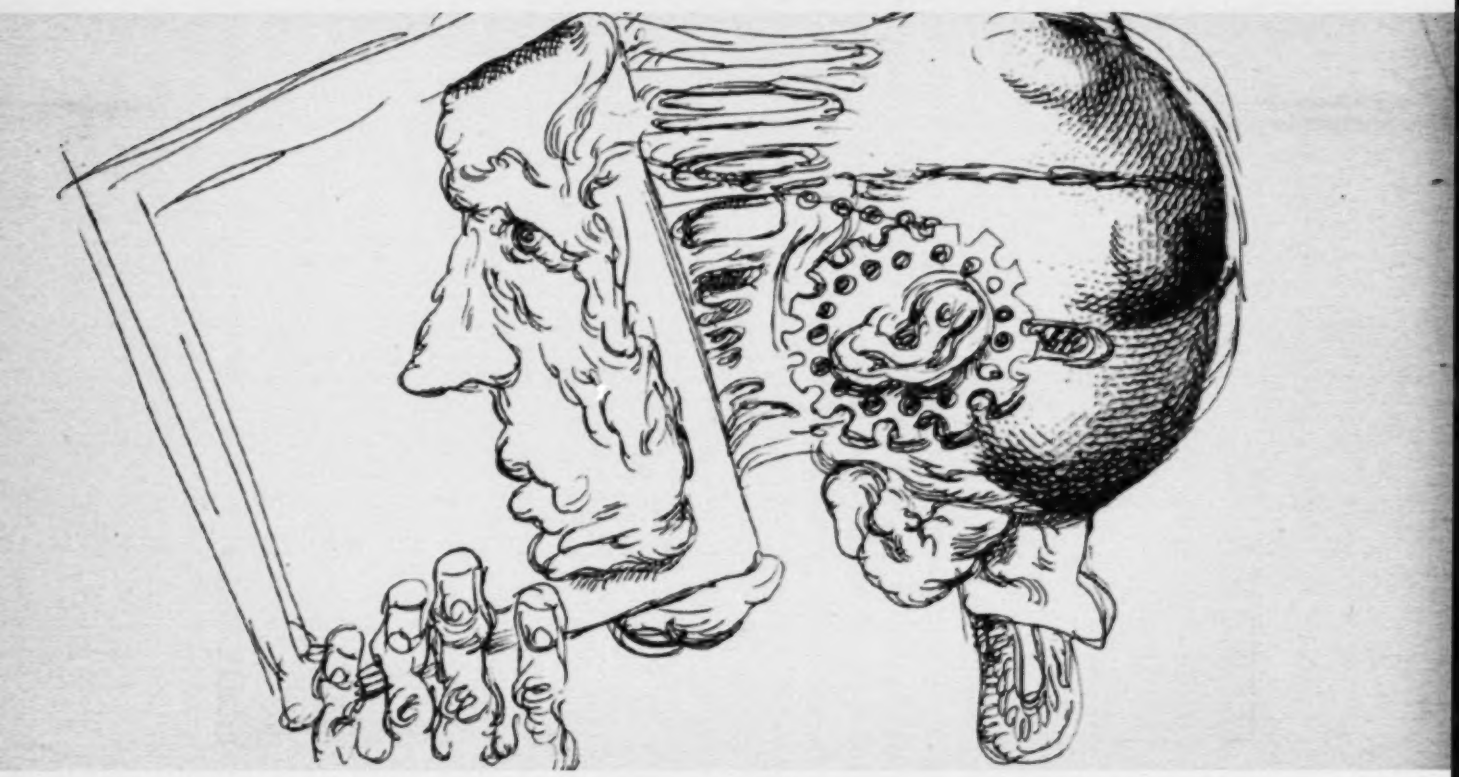
D. RANDALL LLOYD OKITA
P. MICHAEL FUKUSHIMA (NFB), MARAL MOHAMMADIAN (NFB)

Best Experimental
NY Shorts Fest
New York, USA
May 28, 2015

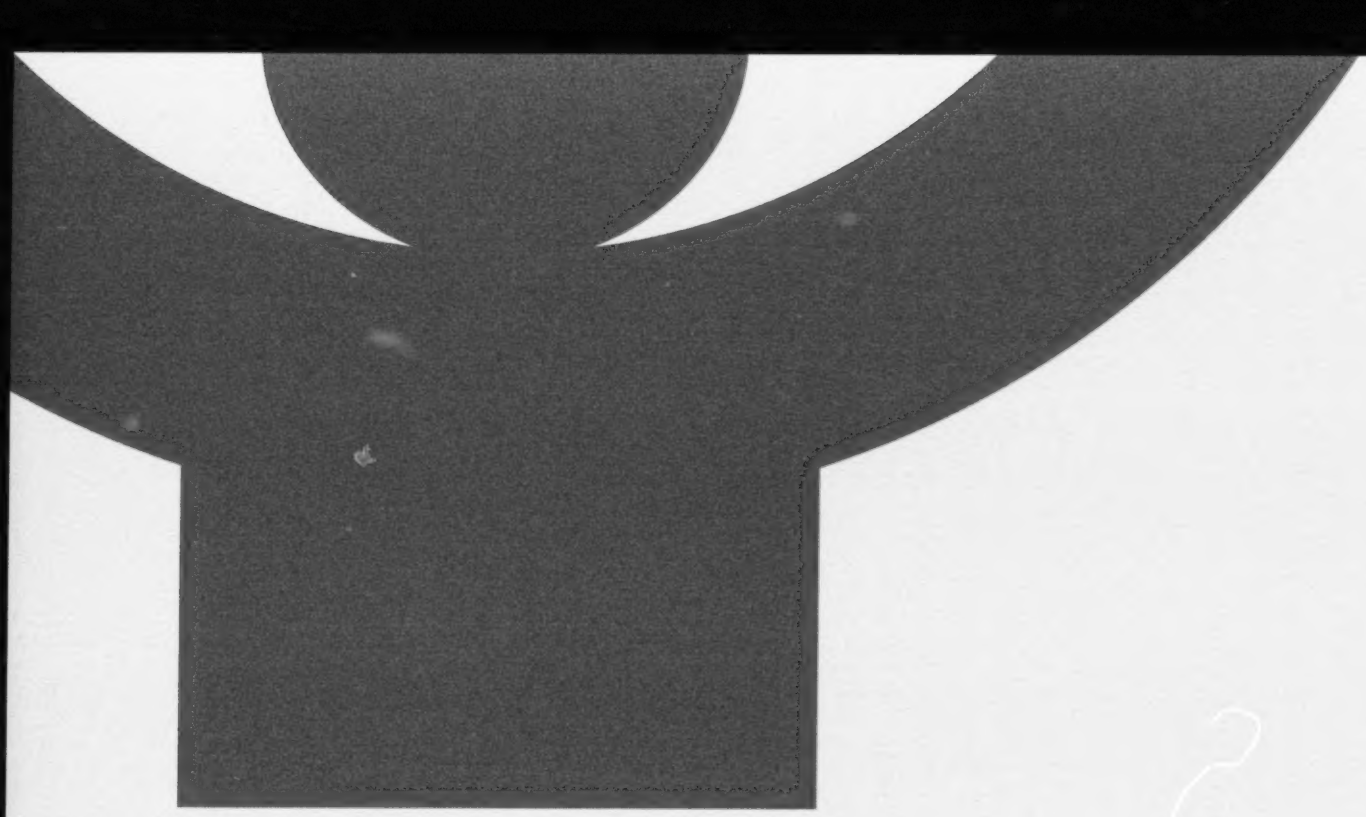
Best Experimental
LA Shorts Fest
Los Angeles, USA
September 10, 2015

Award for the Best Cinematography
Interfilm Berlin – International Short Film Festival
Berlin, Germany
November 15, 2015

FOCUS
Alex Boya



SEVEN DIGITAL DEADLY SINS
Jeremy Mendes



GOVERNANCE

THE BOARD OF TRUSTEES OF THE NATIONAL FILM BOARD OF CANADA COMPRISES EIGHT MEMBERS AND IS CHAIRED BY THE GOVERNMENT FILM COMMISSIONER. SIX MEMBERS REPRESENT THE CANADIAN POPULATION, AND THE EXECUTIVE DIRECTOR OF TELEFILM CANADA IS AN EX-OFFICIO MEMBER.

CLAUDE JOLI-COEUR

Government Film Commissioner
and Chairperson

CAROLLE BRABANT

Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec

CHERYL ASHTON

General Manager
Winnipeg's Contemporary Dancers
Winnipeg, Manitoba

MARY-LYNN CHARLTON

Founder and President
Martin Charlton Communications
Regina, Saskatchewan

ANITA A. PATIL HUBERMAN

CEO
Surrey Board of Trade
Surrey, British Columbia

JANET HUEGLIN HARTWICK

President
Soilleirich Communications Group
Hamilton, Ontario

LOUIS PUDDISTER

Management Consultant
NL Strategies
St. John's, Newfoundland and Labrador

VACANT SEAT

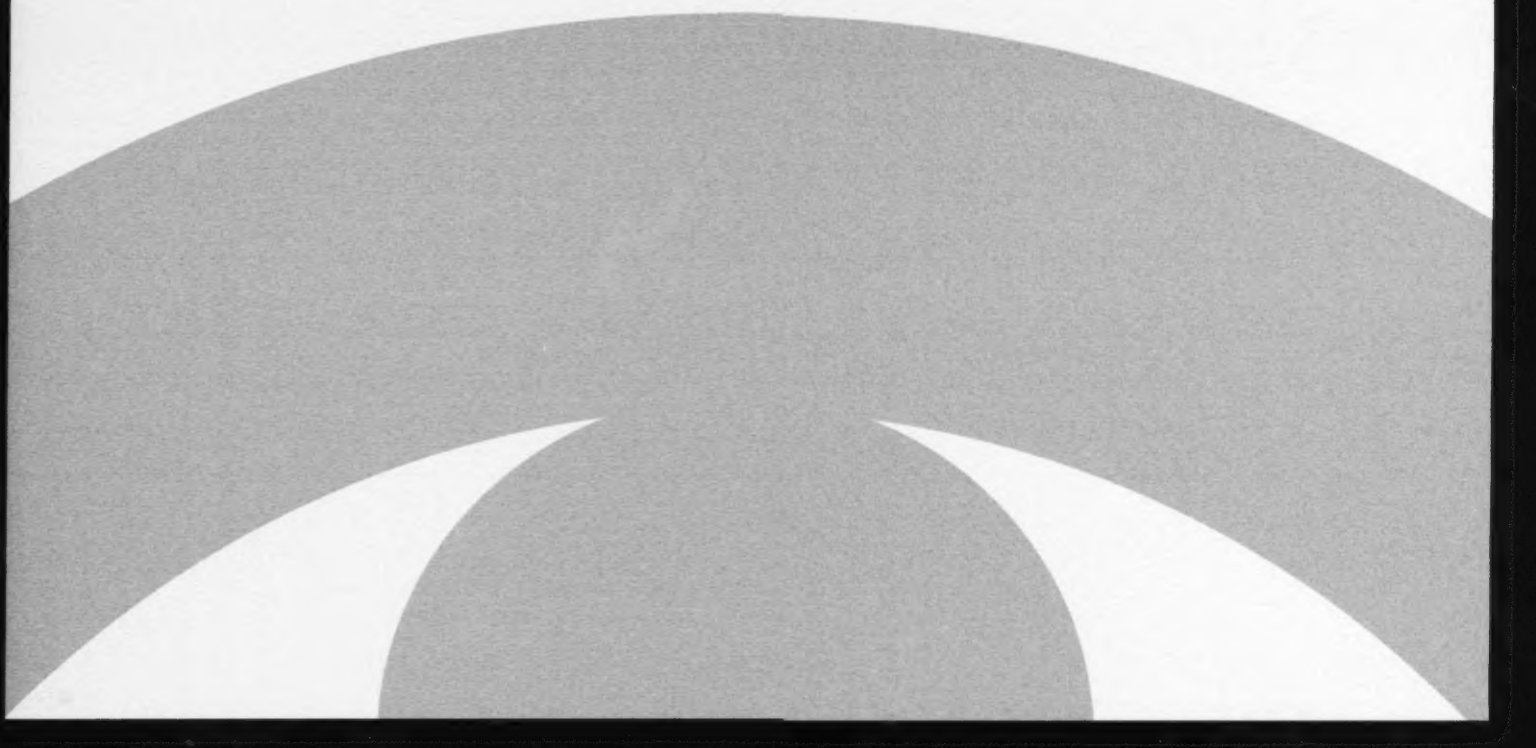
MARIE-CLAUDE MENTOR

Secretary to the Board
(until January 1, 2016)

SOPHIE DE CHAMPLAIN

Secretary to the Board
(from January 2, 2016)

MANAGEMENT



CLAUDE JOLI-COEUR

Government Film Commissioner
and NFB Chairperson

LUISA FRATE

Director General
Finance, Operations and Technology

FRANÇOIS TREMBLAY

Director General
Institutional, Legal and Human
Resources Services

JÉRÔME DUFOUR

Director General
Distribution, Communications and
Marketing

ANDRÉ PICARD

Director General
Creation and Innovation (until
February 25, 2016)

SOUVENIR
Installation, 2015 Pan American Games, Aboriginal Pavilion, Toronto
Jeff Barnaby, Michelle Latimer, Caroline Monnet and Kent Monkman

SUMMARY OF ACTIVITIES

AUDIOVISUAL PRODUCTION

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL FILMS			
ANIMATION			
Short	4	5	9
DOCUMENTARY			
Short	23		23
Medium-length	3	2	5
Feature	3	2	5
FICTION			
Short			
Medium-length			
Feature			
EXPERIMENTAL			
Short		1	1
TOTAL	33	10	43
INTERACTIVE WORKS			
Websites	4	2	6
Public installations		2	2
Applications for tablets	1	1	2
Games	1		1
Virtual Reality	1		1
Digital documents supporting interactive works	45	19	64
TOTAL	52	24	76

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC), French Program	48
Filmmaker Assistance Program (FAP), English Program	26
TOTAL	74

AWARDS

Canadian awards	35
International awards	31
TOTAL	66

PRODUCTIONS AVAILABLE AT NFB.CA | ONF.CA AS OF MARCH 31, 2016

Films in French	1,771
Films in English	1,599
Trailers and clips in French	378
Trailers and clips in English	549
TOTAL	4,297

DIGITAL ASSETS PRODUCED THROUGH THE DIGITIZATION PLAN

	TITLES DIGITIZED AS OF MARCH 31, 2015	NUMBER OF TITLES 2015–2016	TITLES DIGITIZED AS OF MARCH 31, 2016
Digital source master – image	4,750	1,236	5,986
Digital master – image produced from film source	1,087	294	1,381
Digital master – image produced from video source (MMMV)	1,771	202	1,973
Digital source master – sound	2,236	733	2,969
Digital master – sound	2,313	663	2,976
Mezzanine files	6,195	3,394	9,589
Productions in MPEG 2 format for distribution on DVD	7,236	52	7,288
Production excerpts, trailers, interviews for the Web	3,318	2,623	5,941
Complete productions for the Web: streaming, transactional mode and mobile devices	77,730	6,955	84,685
Productions for digital cinema 2D/3D	1,581	338	1,919
Stock shots for NFB Images	11,454	1,337	12,791
Other digital elements (upon request, customized deliverables)	39,521	6,128	45,649

REVENUES

CANADA – REVENUES BY MARKET	2015-2016 ($)	2014-2015 ($)
Television and pre-sale	296,197	249,950
Institutional and educational	1,105,651	1,357,828
Home video	197,827	191,509
Theatrical	16,512	35,660
Stock shots	290,022	374,539
TOTAL CANADA	1,906,209	2,209,486

INTERNATIONAL – REVENUES BY MARKET	2015-2016 ($)	2014-2015 ($)
Television and pre-sale	348,637	302,075
Institutional and educational	231,654	270,783
Home video	248,153	208,761
Theatrical	28,760	23,433
Stock shots	198,568	237,558
TOTAL INTERNATIONAL	1,055,772	1,042,610

CANADA AND INTERNATIONAL – REVENUES BY MARKET	2015-2016 ($)	2014-2015 ($)
Television and pre-sale	644,834	552,025
Institutional and educational	1,337,305	1,628,611
Home video	445,980	400,270
Theatrical	45,272	59,093
Stock shots	488,590	612,097
TOTAL	2,961,981	3,252,096

REVENUES BY TERRITORY	2015-2016 ($)	2014-2015 ($)
Canada	1,906,209	2,209,486
United States and Latin America	547,111	426,738
Europe	354,043	443,265
Asia/Pacific	117,897	114,411
Other international sales	36,721	58,196
TOTAL	2,961,981	3,252,096

FINANCIAL STATEMENTS

STATEMENT OF MANAGEMENT RESPONSIBILITY INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING

INDEPENDENT AUDITOR'S REPORT

STATEMENT OF FINANCIAL POSITION

STATEMENT OF OPERATIONS AND DEPARTMENTAL NET FINANCIAL POSITION

STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT

STATEMENT OF CASH FLOWS

NOTES TO FINANCIAL STATEMENTS

ANNEX TO THE STATEMENT OF MANAGEMENT RESPONSIBILITY

Statement of Management Responsibility Including Internal Control Over Financial Reporting

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2016, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government's accounting policies, which are based on Canadian Public Sector Accounting Standards. They have been approved by the Board of Trustees.

Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment, and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted in the preparation of the Public Accounts of Canada, and included in the Board's *Departmental Performance Report*, is consistent with these financial statements.

Management is also responsible for maintaining an effective system of internal control over financial reporting (ICFR) designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are properly authorized and recorded in accordance with the *Financial Administration Act* and other applicable legislation, regulations, authorities and policies.

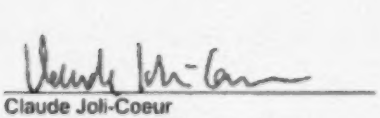
Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring that regulations, policies, standards, and managerial authorities are understood throughout the Board and through conducting an annual risk-based assessment of the effectiveness of the system of ICFR.

The system of ICFR is designed to mitigate risks to a reasonable level based on an ongoing process to identify key risks, to assess effectiveness of associated key controls, and to make any necessary adjustments.

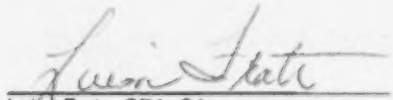
The Board will be subject to periodic Core Control Audits performed by the Office of the Comptroller General and will use the results of such audits to adhere to the Treasury Board Policy on Internal Control.

In the interim, the Board has undertaken a risk-based assessment of the system of ICFR for the year ended March 31, 2016, in accordance with the Treasury Board Policy on Internal Control, and the results and action plan are summarized in the annex.

The Office of the Auditor General, the independent auditor for the Government of Canada, has expressed an opinion on the fair presentation of the financial statements of the Board which does not include an audit opinion on the annual assessment of the effectiveness of the Board's internal controls over financial reporting.



Claude Joli-Coeur
Government Film Commissioner



Luisa Frate, CPA, CA
Director General, Finance, Operations and Technology
(Chief Financial Officer)

Montreal, Canada
July 8, 2016

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Financial Statements

I have audited the accompanying financial statements of the National Film Board, which comprise the statement of financial position as at 31 March 2016, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

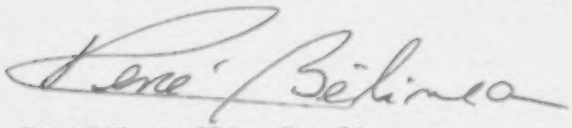
Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Film Board as at 31 March 2016, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

240 rue Sparks Street, Ottawa, Ontario K1A 0G6

Report on Other Legal and Regulatory Requirements

In my opinion, the transactions of the National Film Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the National Film Board.



René Béliveau, CPA auditor, CA
Principal
for the Auditor General of Canada

8 July 2016
Montréal, Canada

NATIONAL FILM BOARD
Statement of Financial Position
As at March 31
(in thousands of dollars)

	2016	2015
Liabilities		
Accounts payable and accrued liabilities (Note 4)	$ 4,662	$ 6 980
Accrued salaries	1,915	1,859
Vacation pay and provision for salary revisions	1,046	765
Deferred revenue	445	232
Lease obligation for tangible capital assets (Note 5)	166	-
Employee future benefits (Note 6)	2,651	2,880
Total net liabilities	10,885	12,716
Financial assets		
Due from Consolidated Revenue Fund	4,463	5,694
Accounts receivable (Note 7)	1,730	2,117
Deposits	100	96
Total net financial assets	6,293	7,907
Departmental net debt	4,592	4,809
Non-financial assets		
Prepaid expenses	469	461
Inventory	131	72
Tangible capital assets (Note 8)	7,431	7,939
Total non-financial assets	8,031	8,472
Departmental net financial position	$ 3,439	$ 3,663

Contractual obligations (Note 9)
Contingent liabilities (Note 10)

The accompanying notes form an integral part of these financial statements.

Approved by Board of Trustees

Claude Joli-Coeur
Government Film Commissioner and Chairperson,
National Film Board of Canada

Member of the Board of Directors

July 8, 2016

NATIONAL FILM BOARD

Statement of Operations and Departmental Net Financial Position

For the year ended March 31

(in thousands of dollars)

	2016	2016	2015
Expenses (Note 11 a)	Planned results		
English Programming			
Production of films and other forms of visual presentation			
Board's program	$ 19,459	$ 20,306	$ 19,924
Sponsored production and pre-sale	-	22	15
	19,459	20,328	19,939
French Programming			
Production of films and other forms of visual presentation			
Board's program	14,160	12,749	12,942
Sponsored production and pre-sale	178	327	326
	14,338	13,076	13,268
Distribution	6,560	5,912	5,987
Marketing, accessibility and outreach	12,922	11,128	13,383
Digital development and applications	4,549	4,783	2,959
Internal services	8,192	8,220	8,909
	32,223	30,043	31,238
Total expenses	66,020	63,447	64,445
Revenues (Note 11 b)			
Institutional and educational	1,765	1,337	1,629
Television	1,010	519	509
Stock shots	545	489	612
Home video	550	446	400
Sponsored production and pre-sale	228	349	341
Theatrical	50	45	59
Miscellaneous	75	202	180
Total revenues	4,223	3,387	3,730
Net cost of operations before government funding and transfers	$ 61,797	$ 60,060	$ 60,715
Government funding and transfers			
Net cash provided by Government of Canada	60,473	61,067	60,341
Change in due from Consolidated Revenue Fund	-	(1,231)	1,798
Transfer of the transition payments for implementing salary payments in arrears (Note 13)	-	-	(1,108)
Net cost of operations after government funding and transfers	1,324	224	(316)
Departmental net financial position - Beginning of year	3,663	3,663	3,347
Departmental net financial position - End of year	$ 2,339	$ 3,439	$ 3,663

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Statement of Change in Departmental Net Debt
For the year ended March 31
(in thousands of dollars)

	2016 Planned results	2016	2015
Net cost of operations after government funding and transfers	$ 1 324	$ 224	$ (316)
Change due to tangible capital assets			
Acquisition of tangible capital assets	861	2,375	3,827
Amortization of tangible capital assets	(2 185)	(2,722)	(2,302)
Loss on disposal of tangible capital assets	-	(161)	-
Total change due to tangible capital assets	(1 324)	(508)	1 525
Change due to inventories	-	59	(27)
Change due to prepaid expenses	-	8	119
Net change in department net debt	-	(217)	1,301
Department net debt - Beginning of year	4 809	4,809	3,508
Department net debt - End of year	$ 4 809	$ 4,592	$ 4,809

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Statement of Cash Flows
For the year ended March 31
(in thousands of dollars)

	2016	2015
Operating activities		
Net cost of operations before government funding and transfers	$ 60,060	$ 60,715
Non-cash items:		
Amortization of tangible capital assets	(2,722)	(2,302)
Loss on disposal of tangible capital assets	(161)	-
Transition payments for implementing salary payments in arrears	-	1,108
Variations in Statement of Financial Position		
Variations in accrued salaries	(56)	(1,330)
Change in vacation pay and provision for salary revisions	(281)	(414)
Net change in employee future benefits	229	(225)
Change in accounts payable and accrued liabilities	2,455	(939)
Change in accounts receivable	(387)	(153)
Change in deposits	4	(181)
Change in deferred revenue	(213)	143
Change in prepaid expenses	8	119
Change in inventory	59	(27)
Cash used in operating activities	58,995	56,514
Capital investing activities		
Cash used to acquire tangible capital assets	2,034	3,827
Cash used in capital investing activities	2,034	3,827
Financing activities		
Lease payments for tangible capital assets	38	-
Cash used in financing activities	38	-
Net cash provided by Government of Canada	$ 61,067	$ 60,341

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Notes to Financial Statements
March 31, 2016
(in thousands of dollars)

1) Authority and purposes

The National Film Board was established in 1939 under the *National Film Act* and is the agency responsible for administering the Act.

The National Film Board (the "Board") is a cultural agency named in Schedule I.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2) Significant accounting policies

These financial statements have been prepared using the Government's accounting policies stated below, which are based on Canadian Public Sector Accounting Standards. The presentation and results using the stated accounting policies do not result in any significant differences from Canadian public sector accounting standards.

Unless otherwise specified, the figures presented in the Financial Statements are stated in thousands of Canadian dollars.

Significant accounting policies are as follows:

Parliamentary authorities

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary authorities voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary authorities voted annually. Financial reporting of authorities provided to the Board do not parallel financial reporting according to Generally Accepted Accounting Principles since authorities are primarily based on cash flow requirements. Consequently, items recognized in the Statement of Operations and Departmental net Financial Position and in the Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 3 provides reconciliation between the two bases of reporting. The planned results amounts presented in the "Expenses" and "Revenues" sections of the Statement of Operations and Departmental Net Financial Position are the amounts reported in the Future-Oriented Statement of Operations included in the *2015-16 Report on Plans and Priorities*. The planned results amounts in the "Government funding and transfers" section of the Statement of Operations and Departmental net Financial Position and in the Statement of Change in Departmental net Debt were prepared for internal management purposes and have not been previously published.

Every year, the Board presents information on planned expenditures to Parliament through the tabling of Estimates publications. These estimates result in the introduction of supply bills (which once passed into legislation, become appropriation acts) in accordance with the reporting cycle for government expenditures. The Board exercises expenditure initiation processes such that unencumbered balances of budget allotments and appropriations are monitored and reported on a regular basis to help ensure sufficient authority remains for the entire period and appropriations are not exceeded.

Liquidity risk is the risk that the Department will encounter difficulty in meeting its obligations associated with financial liabilities. The Board's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament or allotment limits approved by the Treasury Board

Consistent with Section 32 of the *Financial Administration Act*, the Board's policy to manage liquidity risk is that no contract or other arrangement providing for a payment shall be entered into with respect to any program for which there is an appropriation by Parliament or an item included in estimates then before the House of Commons to which the payment will be charged, unless there is a sufficient unencumbered balance available out of the appropriation or item to discharge any debt that, under the contract or other arrangement, will be incurred during the fiscal year in which the contract or other arrangement is entered into.

The Board's risk of exposure and its objectives, policies and processes to manage and measure this risk did not change significantly from the prior year.

Net cash provided by Government of Canada

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash received by the Board is deposited to the CRF and all cash disbursements made by the Board are paid from the CRF. The net cash provided by the Government is the difference between all cash receipts and all cash disbursements including transactions between departments of the federal Government.

Due from or to the Consolidated Revenue Fund

Amounts due from or to the Consolidated Revenue Fund (CRF) are the result of timing differences between when a transaction affects the Board's authorities and when it is processed through the CRF. Amounts due from the CRF represent the net amount of cash that the Board is entitled to draw from the CRF without further authorities to discharge its liabilities. This amount is not considered to be a financial instrument.

Expense recognition

All expenses are recorded on an accrual basis.

Vacation pay is expensed, as the benefits are earned by employees under their respective terms of employment.

Production of films and other forms of visual presentation

All production costs are charged to operations in the year in which they are incurred and are shown in the Statement of Operations and Departmental Net Financial Position as follows:

Board's program

All costs incurred for unsponsored productions and co-productions or other forms of visual presentation.

Sponsored production and pre-sale

Part of costs incurred for film productions and co-productions or other forms of visual presentation corresponding to sponsor's contribution. The excess of costs over the sponsor's contribution is charged to the Board's program.

Revenues

Revenues from the production of films and other forms of visual presentation are accounted for at an amount equal to the sponsored production and pre-sale costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

Other revenues are accounted for in the period in which the underlying transaction or event that gave rise to the revenue takes place.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is recorded for external parties' accounts receivable when recovery is considered uncertain.

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Board is not exposed to significant credit risk. The Board provides services to other government departments and agencies and to external parties in the normal course of business. Accounts receivable are due on demand. The Board's maximum exposure to credit risk is equal to the carrying value of its accounts receivable.

Inventory

Materials and supplies are valued at cost.

Film prints and other forms of visual presentation held for sale are valued at the lower of cost or net realizable value.

Tangible capital assets

All tangible capital assets having an initial cost of $5,000 or more and leasehold improvements of $10,000 or more are recorded at their acquisition cost.

Amortization of tangible capital assets is done on a straight-line basis over the estimated useful life of the assets, as follows:

Asset class	Amortization period
Technical equipment	from 4 to 10 years
Software & data-processing equipment	from 5 to 10 years
Office furniture, equipment & other	from 5 to 10 years
Leasehold improvements	terms of the leases

Amounts related to projects in progress are transferred to the appropriate tangible capital assets category when the project is complete and amortized according to the Board's policy.

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the Statement of Financial Position and in note 8 as tangible capital assets to ensure that the reader is aware of its existence. The Board does not capitalize other intangibles that have cultural, aesthetic or historical value.

The Board enters into operating lease agreements to acquire the exclusive use of certain tangible capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Other financial assets and financial liabilities

Financial instruments of the Board are stated at cost or amortized cost. Financial assets consist of assets that could be used to reimburse existing liabilities or finance future operations.

The Board has the following financial assets:

- Accounts receivable related to the sale of audiovisual products to external parties or other departments and agencies (net of allowances for doubtful accounts)
- Deposits related to production abroad

Financial liabilities consist of accounts payable and accrued liabilities, and accrued salaries.

Employee Future Benefits

Pension benefits

Eligible employees participate in the Public Service Pension Plan, a multiemployer pension plan administered by the Government. The Board's contributions to the Plan are charged to expenses in the year incurred and represent the Board's total obligation to the Plan. The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits

Employees are entitled to severance benefits as provided under collective agreements or conditions of employment. In 2012, the program for all employees was eliminated and, consequently, the severance benefits ceased to accumulate. The cost of severance was recorded in the periods in which the benefits were earned by employees. The obligation under severance benefits is calculated at present value using the most probable management assumptions regarding wage, the discount rate and the timing of retirement. These assumptions are reviewed annually.

Compensated absences

Employees are entitled to sick leave and workers' compensation benefits as provided in their collective agreements or conditions of employment. Sick leave days accumulate but do not vest, enabling employees to be paid during their absence due to illness in recognition of prior services rendered. As the employees render services, the value of the compensated sick leave attributed to those services is recorded as a liability and expense. The Board records the cost of workers' compensation benefits to be paid when the event giving rise to the obligation occurs. Management uses assumptions and its best estimates, such as the discount rate, age of retirement, utilization rate of days in excess of the leave granted annually, probability of departure and salary review rate to calculate the present value of the compensated absences obligation. These assumptions are reviewed annually.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the allowance for doubtful accounts, contingent liabilities, the liability related to employee future benefits and the useful life of tangible capital assets. Actual results could significantly differ from those estimated. Management's estimates are reviewed periodically and, as adjustments become necessary, they are recorded in the financial statements in the year they become known.

3) **Parliamentary authorities**

The Board receives most of its funding through annual Parliamentary authorities. Items recognized in the Statement of Operations and Departmental Net Financial Position and the Statement of Financial Position in one year may be funded through Parliamentary authorities in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on an accrual accounting basis. The differences are reconciled in the following tables:

a) **Reconciliation of net cost of operations to current year authorities used:**	**2016**	**2015**
Net cost of operations before government funding and transfers	$ 60,060	$ 60,715
Adjustments for items affecting net cost of operations but not affecting authorities:		
Add (less):		
Loss on disposal of tangible capital assets	(161)	-
Change in vacation pay and provision for salary revisions	(281)	(414)
Change in accrued liabilities not charged to authorities	498	(570)
Net change in employee future benefits	229	(225)
Amortization of tangible capital assets	(2,722)	(2,302)
	(2,437)	(3,511)
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	2,171	3,827
Lease payments for tangible capital assets	38	-
Transition payments for implementing salary payments in arrears (Note 13)	-	1,108
	2,209	4,935
Current year authorities used	$ 59,832	$ 62,139

b) **Authorities provided and used:**	**2016**	**2015**
Authorities provided		
Main Estimates	$ 59,652	$ 59,912
Supplementary Estimates authorities	2,964	4,506
Less:		
Authorities available for future years	(2,733)	(2,246)
Frozen allotment	(51)	(33)
Current year authorities used	$ 59,832	$ 62,139

4) **Accounts payable and accrued liabilities**

Accounts payable and accrued liabilities are measured at cost and are due, mainly, within six months following the closing date.

The following table presents details of the Board's accounts payable and accrued liabilities.

	2016	2015
Accounts payable - Other government departments and agencies	$ 1,210	$ 1,132
Accounts payable - External parties	3,324	4,848
Total accounts payable	4,534	5,980
Accrued liabilities	128	1,000
Total accounts payable and accrued liabilities	$ 4,662	$ 6,980

As at March 31, 2016, the accrued liability corresponds to the balance of the obligation for severance benefits in the amount of $1,000, linked to the Board's reorganization of its operations announced in 2015.

5) **Lease obligation for tangible capital assets**

The Board has entered into an agreement to rent technical equipment under a capital lease. The asset has been capitalized using an imputed interest rate of 3.85%. The related obligation will be paid over a 3-year lease term. Payments totalled $41 for the year ended March 31, 2016 (2015 – NIL). Interest of $3 (2015 – NIL) was charged to operations.

	2016	2015
2017	$ 71	$ -
2018	71	-
2019	29	-
Total future minimum lease payments	171	-
Less: Imputed interest	(5)	-
Balance of lease obligation for tangible capital assets	$ 166	$ -

6) **Employee future benefits**

Pension benefits

The Board's eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2% per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. Due to the amendment of the *Public Service Superannuation Act* following the implementation of provisions related to *Economic Action Plan 2012*, employee contributors have been divided into two groups: Group 1 relates to existing plan members as of December 31, 2012 and Group 2 relates to members joining the Plan as of January 1, 2013. Each group has a distinct contribution rate.

In 2016, the expense amount for Group 1 and Group 2 members of $3,220 (2015 – $3,377) represents approximately 1.3 times (2015 – 1.5 times) the employee contributions.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits and compensated absences

Severance benefits

The Board provides severance benefits to its employees based on eligibility, years of service and salary at termination of employment. These severance benefits are not pre-funded. Benefits will be paid from future authorities.

As part of collective agreement negotiations and conditions of employment, the accumulation of severance benefits under the employees' severance pay program ceased commencing in 2012. Employees subject to these changes had, until December 31, 2013, the option to be immediately paid the full or partial value of benefits earned to date or collect the full or remaining value of benefits on termination from the public service. As at March 31, 2016, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 0.96% (2015 – 0.96%), an estimated discount rate of 1.61% (2015 – 1.65%) and a horizon of retirement estimated at 60 years old.

Compensated absences

The Board provides its employees with sick leave benefits based on their salary and the entitlements accumulated over their years of service. These entitlements are accumulated but do not vest. The Board has also recognized a workers' compensation obligation.

To calculate the obligation for sick leaves, the Board uses an average daily wage of $289 (2015 – $287), a rate of salary increase of 0.96% (2015 – 0.96%), an average annual utilization rate of 2.6% (2015 – 2.8%), a discount rate of 1.61% (2015 – 1.65%), a 5.16% (2015 – 5.00%) probability of employee departure and a retirement age assumption of 60 or 65 years old, depending on the beginning of employment.

To calculate the workers' compensation obligation, the Board uses the provisions of the applicable workers' compensation plan and a discount rate of 1.61%.

Information about the severance and compensated absence benefits, measured as at March 31, 2016, is as follows:

	Severance Benefits	Compensated Absences	Total
Balance as at March 31, 2014	$ 1,217	$ 1,438	$ 2,655
Expense for the year	22	525	547
Benefits paid during the year	(295)	(27)	(322)
Balance as at March 31, 2015	944	1,936	2,880
Expense for the year	84	(111)	(27)
Benefits paid during the year	(175)	(27)	(202)
Balance as at March 31, 2016	$ 853	$ 1,798	$ 2,651

7) **Accounts receivable**

The following table presents details of the Board's accounts receivable:

	2016	2015
Receivables - Other government departments and agencies	$ 363	$ 494
Receivables - External parties	1,698	1,971
Subtotal	2,061	2,465
Allowance for doubtful accounts on receivables from external parties	(331)	(348)
Total accounts receivable	$ 1,730	$ 2,117

8) Tangible capital assets

	March 31, 2015	Additions	Disposals & write-offs	Transfers	March 31, 2016
Technical equipment					
Cost	$ 19,673	$ 614	$ (1,654)	$ -	$ 18,633
Accumulated amortization	(18,221)	(697)	1,726	-	(17,192)
	1,452	(83)	72	-	1,441
Software & data processing equipment					
Cost	14,525	297	(2,326)	1,457	13,953
Accumulated amortization	(10,831)	(1,533)	2,093	-	(10,271)
	3,694	(1,236)	(233)	1,457	3,682
Office furniture, equipment & other					
Cost	589	-	(52)	-	537
Accumulated amortization	(576)	(5)	52	-	(529)
	13	(5)	-	-	8
Leasehold improvements					
Cost	6,932	222	(2,593)	70	4,631
Accumulated amortization	(5,679)	(487)	2,593	-	(3,573)
	1,253	(265)	-	70	1,058
Collection[1]	0	-	-	-	0
Work in progress	1,527	1,242	-	(1,527)	1,242
Total					
Cost	43,246	2,375	(6,625)	-	38,996
Accumulated amortization	(35,307)	(2,722)	6,464	-	(31,565)
Net book value	$ 7,939	$ (347)	$ (161)	$ -	$ 7,431

[1]NFB's collection has a symbolic value of $1.

The above assets include equipment under capital leases for a total cost of $204 (2015 – NIL) less accumulated amortization of $29 (2015 – NIL). Current year amortization expense relating to property under capital leases amounts to $29 (2015 – NIL).

Disposals and write-offs of $6,625 (2015 – $8,268) for the year are related to the abandonment of obsolete material.

9) Contractual obligations

The nature of the Board's activities can result in multi-year contracts and obligations whereby the Board will be obligated to make future payments for the acquisition of goods or services. Significant contractual obligations that can be reasonably estimated are summarized as follows:

	2017	2018	2019	2020	2021-2031	Total
Premises	$ 4,533	$ 3,902	$ 529	$ 476	$ 1,743	$ 11,183
Other goods and services	893	130	35	18	6	1,082
Total	$ 5,426	$ 4,032	$ 564	$ 494	$ 1,749	$ 12,265

The agreements for leased premises in the amount of $11,183 were signed with Public Services and Procurement Canada (PSPC).

10) Contingent liabilities

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

11) Expenses by major object and types of revenues

The following table presents the expenses committed and revenues generated by main expenditures objects and type of revenues

	2016	2015
a) Expenses		
Salaries and benefits	$ 35,653	$ 37,027
Professional and special services	10,122	9,897
Rentals	6,265	6,719
Transportation and communication	3,120	2,765
Amortization of tangible capital assets	2,722	2,302
Materials and supplies	1,724	1,588
Repairs and upkeep	1,081	933
Cash financing in co-productions	1,020	1,225
Royalties	675	796
Information	491	436
Contracted film production and laboratory processing	389	517
Gain on disposal of tangible capital assets	161	-
Miscellaneous	24	240
	$ 63,447	$ 64,445
b) Revenues		
Royalties	$ 1,874	$ 1,984
Stock shots	489	612
Film prints	473	613
Sponsored production and pre-sale	349	341
Miscellaneous	202	180
	$ 3,387	$ 3,730

12) Related party transactions

The Board is related, as a result of common ownership, to all government departments, agencies and Crown corporations. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. During the year ending March 31, 2016, the Board leased premises from Public Services and Procurement Canada (PSPC) for the amount of $5,006 (2015 – $5,639).

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and cheque issuance services provided by PSPC and audit services provided by the Office of the Auditor General, are not included in the Board's Statement of Operations and Departmental Net Financial Position.

	2016	2015
Accounts receivable - Other government departments and agencies	$ 363	$ 494
Acounts payable - Other government departements and agencies	$ 1,210	$ 1,132
Expenses - Other government departments and agencies	$ 13,509	$ 14,148
Revenues - Other government departments and agencies	$ 377	$ 487

13) **Transfer of the transition payments for implementing salary payments in arrears**

The Government of Canada implemented salary payments in arrears in 2014-2015. As a result, a one-time payment was issued to employees and will be recovered from them in the future. The transition to salary payments in arrears forms part of the transformation initiative that replaces the pay system and also streamlines and modernizes the pay processes. This change to the pay system had no impact on the expenses of the Department. However, it did result in the use of additional spending authorities by the Department. Prior to year-end, the transition payments for implementing salary payments in arrears were transferred to a central account administered by Public Services and Procurement Canada (PSPC), who is responsible for the administration of the Government pay system. The impact in 2015-2016 is not significant.

14) **The Documentary Channel**

Since 2002, the NFB owns a permanent share of 14% (14 x $1 units) of the specialized television channel The Documentary Channel. Pursuant to the investment agreement, the NFB's obligations with respect to debts, liabilities, and other obligations are limited to the capital invested.

Revenues from portfolio investments are recognized only to the extent that they are received or eligible and they are presented under miscellaneous revenues in the income statement in the amount of $113 ($137 in 2015).

15) **Information comparative**

Comparative figures have been reclassified to conform to the current year's presentation.

Annex to the Statement of Management Responsibility Including Internal Control Over Financial Reporting of the NATIONAL FILM BOARD for Fiscal Year 2015-2016 (unaudited)

1. Introduction

In support of an effective system of internal control, the National Film Board (the "Board") annually assesses the performance of its financial controls to ensure that:

- financial arrangements or contracts are entered into only when sufficient funding is available;
- payments for goods and services are made only when the goods or services are received or the conditions of contracts or other arrangements have been satisfied; and
- payments have been properly authorized.

The Board will benefit from the results of the Core Control Audit led by the Office of the Comptroller General which began in January 2016. The final audit report to the small departments Committee is expected in October 2016. The objective of this audit is to ensure that core controls over financial management are effective and result in compliance with corresponding legislation, policies, and directives.

Below is a summary of the results of the assessment conducted during fiscal year 2015-2016.

2. Assessment results during fiscal year 2015-2016

For the most part, controls related to payment for goods and services and payment authority were functioning well and form an adequate basis for the Board's system of internal control. The following additional control was implemented during the current fiscal year:

- The implementation of a pre-approval control for expenses over 400$ made on acquisitions cards was communicated to all employees..

3. Assessment Plan

The Board will continue to monitor the performance of its system of internal control with a focus on the core controls related to financial transactions.

ANNEXES

ANNEX I
NFB ACROSS CANADA

CREATION AND INNOVATION PROGRAM

Director General: André Picard
(until February 25, 2016)

ENGLISH PROGRAM

Executive Director: Michelle Van Beusekom

ANIMATION

ANIMATION STUDIO

Executive Producer: Michael Fukushima
Producers: Maral Mohammadian, Jelena Popovic

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-261-1650
E-mail: animation@nfb.ca

DOCUMENTARY

QUEBEC AND ATLANTIC

QUEBEC AND ATLANTIC STUDIO

Executive Producer: Annette Clarke (St. John's)
Producers: Katherine Baulu (Montreal),
Paul McNeill (Halifax)

Montreal office:
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 438-402-0259
E-mail: atlantic@nfb.ca

Halifax office:
Cornwallis House
5475 Spring Garden Road, Suite 201
Halifax, Nova Scotia B3J 3T2
T: 902-426-6000
E-mail: atlantic@nfb.ca

St. John's office:
354 Water Street, Suite 200
St. John's, Newfoundland and Labrador A1C 5W8
T: 709-351-0158
E-mail: atlantic@nfb.ca

ONTARIO

ONTARIO STUDIO

Executive Producer: Anita Lee
Producers: Lea Marin, Justine Pimlott, David Oppenheim

150 John Street
Toronto, Ontario M5V 3C3
T: 416-973-6856
E-mail: ontarioinfo@nfb.ca

ALBERTA/SASKATCHEWAN/MANITOBA/NUNAVUT/ NORTHWEST TERRITORIES

NORTH WEST STUDIO

Executive Producer: David Christensen
Producers: Alicia Smith (Manitoba),
Bonnie Thompson (Alberta)

Edmonton office:
10815 104th Avenue, Room 100
Edmonton, Alberta T5J 4N6
T: 780-495-3013
E-mail: northwest@nfb.ca

Winnipeg office:
145 McDermot Avenue
Winnipeg, Manitoba R3B 0R9
T: 204-983-0140
E-mail: prairie@nfb.ca

BRITISH COLUMBIA/YUKON

PACIFIC AND YUKON STUDIO

Executive Producer: Shirley Vercruysse
Producer: Selwyn Jacob

351 Abbott Street, Suite 250
Vancouver, British Columbia V6B 0G6
T: 604-666-3838
E-mail: pacific@nfb.ca

INTERACTIVE WORKS

DIGITAL STUDIO

Executive Producer: Loc Dao
Producers: Dana Dansereau, Nicholas Klassen

351 Abbott Street, Suite 250
Vancouver, British Columbia V6B 0G6
T: 604-666-3838
E-mail: interactiveproposals@nfb.ca

FRENCH PROGRAM

Executive Director: Michèle Bélanger

ANIMATION

ANIMATION STUDIO

Executive Producer: Julie Roy
Producers: Marc Bertrand, Julie Roy

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-283-9332
E-mail: animation@nfb.ca

DOCUMENTARY

QUEBEC

QUEBEC DOCUMENTARY STUDIO

Executive Producer: Colette Loumède
Producers: Nathalie Cloutier, Johanne Bergeron, Denis McCready

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-496-1171
E-mail: studioquebec@nfb.ca

QUEBEC STUDIO – ACIC PROGRAM

Website: www.onf.ca/acic

Documentary
Producer: Johanne Bergeron
T: 514-283-9628

Animation
Producer: Julie Roy
T: 514-283-3472

NEW BRUNSWICK/NOVA SCOTIA/PRINCE EDWARD ISLAND/NEWFOUNDLAND AND LABRADOR

CANADIAN FRANCOPHONIE STUDIO – ACADIE

Executive Producer: Dominic Desjardins
Producer: Jac Gautreau (since May 11, 2015)

1081 Main Street, 1st Floor
Moncton, New Brunswick E1C 1H1
T: 506-851-6104
E-mail: infofrancophonieacadie@nfb.ca

BRITISH COLUMBIA/ALBERTA/SASKATCHEWAN/ MANITOBA/ONTARIO/NORTHWEST TERRITORIES/ YUKON

CANADIAN FRANCOPHONIE STUDIO

Executive Producer: Dominic Desjardins

150 John Street
Toronto, Ontario M5V 3C3
T: 416-973-0907
E-mail: infofrancophonie@nfb.ca

INTERACTIVE WORKS

INTERACTIVE STUDIO

Executive Producer: Hugues Sweeney
Producer: Louis-Richard Tremblay

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-283-0733
E-mail: h.sweeney@nfb.ca

OPERATIONAL HEADQUARTERS

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4

POSTAL ADDRESS

P.O. Box 6100
Station Centre-ville
Montreal, Quebec H3C 3H5

CUSTOMER SERVICE

From anywhere in Canada
1-800-267-7710

From the Montreal area
514-283-9000

WEBSITES

NFB.ca
onf-nfb.gc.ca

SOCIAL MEDIA

facebook.com/nfb.ca
twitter.com/thenfb
vimeo.com/thenfb
youtube.com/user/nfb
instagram.com/onf_nfb

RESOURCES

Blog: blog.nfb.ca
Distribution: nfb.ca/distribution
Education: nfb.ca/education
Archives: images.nfb.ca
Media space: mediaspace.nfb.ca

ANNEX II
ORIGINAL PRODUCTIONS

C.: CREATOR(S)
D.: DIRECTOR(S)
P.: PRODUCER(S)

19 DAYS
26:21

D. ASHA SIAD, RODA SIAD
P. DAVID CHRISTENSEN (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio).

BAM
5:58

D. HOWIE SHIA
P. MICHAEL FUKUSHIMA (NFB), MARAL MOHAMMADIAN (NFB)

Original animation without words produced by the National Film Board of Canada (English Program / Animation Studio).

BLOOD MANIFESTO
2:08

D. THEODORE USHEV
P. MICHAEL FUKUSHIMA (NFB), MARCY PAGE (NFB), JELENA POPOVIC (NFB)

Original English animation produced by the National Film Board of Canada (English Program / Animation Studio).

CARDBOARD CRASH: SUNDANCE EDITION (APP)

C. VINCENT MCCURLEY
P. LOC DAO (NFB)

Original English app produced by the National Film Board of Canada (English Program / Digital Studio).

CARRIÈRE
5:48

D. JEAN-MARC E. ROY
P. CLAUDIA CHABOT (BANDE SONIMAGE), COLETTE LOUMÈDE (NFB), DENIS MCCREADY (NFB)

Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio), in co-production with Bande Sonimage.

CAT MEETS DOG
11:13

D. PAUL DRIESSEN
P. MICHAEL FUKUSHIMA (NFB), RODDY MCMANUS (NFB), MARCY PAGE (NFB), ARNOUD RIJKEN (IL LUSTER FILMS), MICHIEL J. SNIJDERS (IL LUSTER FILMS), LINDA STERCKX (S.O.I.L), GEERT VAN GOETHEM (S.O.I.L.)

Original English animation co-produced by Il Luster Films, S.O.I.L. and the National Film Board of Canada (English Program / Animation Studio).

THE DEEPER THEY BURY ME: A CALL FROM HERMAN WALLACE (WEBSITE)

C. TED BIGGS, ANGAD SINGH BHALLA
P. ED BARREVELD, SILVA BASMAJIAN (NFB), HEATHER GRIEVE, ANITA LEE (NFB), LISA VALENCIA-SVENSSON

Original English interactive website produced by the National Film Board of Canada (English Program / Ontario Studio).

DIALOGUE(S)
6:08

D. PHILIPPE-DAVID GAGNÉ
P. CLAUDIA CHABOT (BANDE SONIMAGE), COLETTE LOUMÈDE (NFB), DENIS MCCREADY (NFB)

Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio), in co-production with Bande Sonimage.

DIANA LEBLANC
4:30

D. MARY LEWIS
P. RENÉ CHÉNIER (NFB)

Original French documentary produced by the National Film Board of Canada (French Program) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

DROIT COMME UN F
57:00

D. ANNE-MARIE ROCHER
P. DOMINIC DESJARDINS (NFB), ANNE-MARIE ROCHER (PRODUCTIONS TESTA INC.)

Original French documentary produced by Productions Testa Inc. in co-production with the National Film Board of Canada (French Program / Canadian Francophonie Studio), in collaboration with the Groupe Média TFO.

ESPACE COMMUN (INTERACTIVE INSTALLATION TOUR)

ESPACE COMMUN – LES ÎLES INVISIBLES (INSTALLATION)

C. DANIEL CANTY, SÉBASTIEN PIERRE
P. PASCALE DAIGLE (PARTENARIAT DU QUARTIER DES SPECTACLES), ALAIN MONGEAU (MUTEK), HUGUES SWEENEY (NFB), LOUIS-RICHARD TREMBLAY (NFB)

Original French interactive public installation in co-production with the Quartier des spectacles Partnership, Mutek, and the National Film Board of Canada.

ESPACE COMMUN – ON EST TOUS UN GROUPE D'AMI(E)S ICI (INSTALLATION)

C. SAM MEECH
P. PASCALE DAIGLE (PARTENARIAT DU QUARTIER DES SPECTACLES), ALAIN MONGEAU (MUTEK), HUGUES SWEENEY (NFB), LOUIS-RICHARD TREMBLAY (NFB)

Original French interactive public installation in co-production with the Quartier des spectacles Partnership, Mutek, and the National Film Board of Canada.

ETLINISIGU'NIET (BLEED DOWN)
5:05

D. JEFF BARNABY
P. ANITA LEE (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio).

THE FAITH PROJECT (WEBSITE)

C. CHRISTOPHER ROMEIKE
P. SILVA BASMAJIAN (NFB), GERRY FLAHIVE (NFB), ANITA LEE (NFB), LEA MARIN (NFB)

Original English interactive website produced by the National Film Board of Canada (English Program / Ontario Studio) in collaboration with the Canadian Race Relations Foundation.

FEMMES DEBOUT
23:53

D. MARIE KA
P. DOMINIC DESJARDINS (NFB)

Original French documentary produced by the National Film Board of Canada in collaboration with Ici Radio-Canada.

FIVE STORIES
4:59

D. AISLING CHIN-YEE
P. MICHAEL FUKUSHIMA (NFB), MARAL MOHAMMADIAN (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Animation Studio) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

FORCES TRANQUILLES
15:24

D. SOPHIE DUPUIS
P. JOHANNE BERGERON (NFB), COLETTE LOUMÈDE (NFB)

Original French documentary produced by the National Film Board of Canada.

GULÎSTAN, TERRE DE ROSES
86:10

D. ZAYNÊ AKYOL
P. MEHMET AKTAS (MITOSFILM), NATHALIE CLOUTIER (NFB), FANNY DREW (PÉRIPHÉRIA PRODUCTIONS INC.), COLETTE LOUMÈDE (NFB), YANICK LÉTOURNEAU (PÉRIPHÉRIA PRODUCTIONS INC.), SARAH MANNERING (PÉRIPHÉRIA PRODUCTIONS INC.), DENIS MCCREADY (NFB)

Original French documentary produced by Périphéria in co-production with the National Film Board of Canada (French Program) and Mitosfilm, with the financial participation of SODEC.

GUN RUNNERS
89:44

D. ANJALI NAYAR
P. KAT BAULU (NFB), ANNETTE CLARKE (NFB), RAVIDA DIN (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

HAÏKUS INTERACTIFS (WEBSITE)

C. NICOLAS S. ROY
P. MARIANNE LEVY-LEBLOND (ARTE G.E.I.E.), HUGUES SWEENEY (NFB)

Original multi-language website produced by the National Film Board of Canada in collaboration with Arte.

- **HAÏKU - DATUM**
- **HAÏKU - DÉMASQUER LES INCONNUS**
- **HAÏKU - GRAND BRUIT**
- **HAÏKU - LA MÉLODIE DU QUOTIDIEN**
- **HAÏKU - LE BERCEAU DU CHAT**
- **HAÏKU - LE MARCHEUR DE SAISON**
- **HAÏKU - LE POPULOMÈTRE**
- **HAÏKU - PHI**
- **HAÏKU - UN DISCOURS!**
- **HAÏKU - UNE VIE EN JEU**
- **HAÏKU - YOGACARA**
- **HAÏKU - Z...**

HAND.LINE.COD.
13:16

D. JUSTIN SIMMS
P. ANNETTE CLARKE (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

HELP! LA PRATIQUE
5:30

D. NOÉMIE PAYANT-HÉBERT
P. CLAUDIA CHABOT (BANDE SONIMAGE), COLETTE LOUMÈDE (NFB), DENIS MCCREADY (NFB)

Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio), in co-production with Bande Sonimage.

INVENTION
87:00

D. MARK LEWIS
P. GERRY FLAHIVE (NFB), EVE GABEREAU (MARK LEWIS STUDIO INC.), ANITA LEE (NFB)

Original English experimental film produced by Mark Lewis Studio in co-production with the National Film Board of Canada (English Program / Ontario Studio).

INVISIBLE WORLD (WEBSITE)

C. TYLER ENFIELD, GALEN SCORER
P. DAVID CHRISTENSEN (NFB), DANA DANSEREAU (NFB), BONNIE THOMPSON (NFB)

Original English website produced by the National Film Board of Canada (French Program / North West Studio).

J'AIME LES PATATES (GAME)

C. VALI FUGULIN
P. JULIEN BARNOIN (MINORITY), CATHERINE BAINBRIDGE (MINORITY), VANDER CABALLERO (MINORITY), CHRISTINA FON (MINORITY), TALI GOLDSTEIN (MINORITY), LINDA LUDWICK (MINORITY), HUGUES SWEENEY (NFB), ERNEST WEBB (MINORITY)

Original multi-language game produced by the National Film Board of Canada in collaboration with Ruben Farrus and Minority.

JEAN-MARC VALLÉE
4:47

D. ANNIE ST-PIERRE
P. RENÉ CHÉNIER (NFB)

Original French documentary produced by the National Film Board of Canada (French Program) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

KABUL PORTRAITS (WEBSITE)

C. JEREMY MENDES, ARIEL NASR
P. ANNETTE CLARKE (NFB), LOC DAO (NFB), RAVIDA DIN (NFB)

Original English website produced by the National Film Board of Canada (French Program / Quebec and Atlantic Studio).

LA MAISON DU CONSEIL
6:10

D. OANA SUTEU KHINTIRIAN
P. RENÉ CHÉNIER (NFB)

Original French documentary produced by the National Film Board of Canada.

LE COMMERCE DU SEXE
76:02

D. ÈVE LAMONT
P. NATHALIE CLOUTIER (NFB), NICOLE HUBERT (LES PRODUCTIONS DU RAPIDE-BLANC), COLETTE LOUMÈDE (NFB), SYLVIE VAN BRABANT (LES PRODUCTIONS DU RAPIDE-BLANC)

Original French documentary produced by Productions du Rapide-blanc in co-production with the National Film Board of Canada (French Program / Quebec Documentary Studio).

LES 18 FUGITIVES

C. BRUNO CHOINIÈRE, GUILLAME BRAUN
P. NATHALIE CLOUTIER (NFB), INA FICHMAN (INTUITIVE PICTURES II INC.), DENIS MCCREADY (NFB)

Original French web application produced by the NFB (French Program / Quebec Documentary Studio) in co-production with Intuitive Pictures II and Akufen, in collaboration with Red Corner.

LES EXPLOITS RADICAUX DE WALTER BOUDREAU
4:37

D. MATTHEW RANKIN
P. RENÉ CHÉNIER (NFB)

Original French documentary produced by the National Film Board of Canada (French Program) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

MAMIE
6:16

D. JANICE NADEAU
P. MARC BERTRAND (NFB), CORINNE DESTOMBES (FOLIMAGE STUDIO), JULIE ROY (NFB)

Original French animation produced by Folimage in co-production with the National Film Board of Canada (French Program / Animation Studio) with the participation of the Centre national de la cinématographie et de l'image animée, Canal +, the Région Rhône-Alpes and Procirep/Angoa.

MES RÉSEAUX SOCIAUX ET MOI
23:47

D. KATIA CAFÉ-FÉBRISSY
P. DOMINIC DESJARDINS (NFB)

Original French documentary produced by the National Film Board of Canada in collaboration with Ici Radio-Canada.

MICHAEL M. KOERNER
4:36

D. MARY LEWIS
P. RENÉ CHÉNIER (NFB)

Original French documentary produced by the National Film Board of Canada (French Program) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

MOBILIZE
3:30

D. CAROLINE MONNET
P. ANITA LEE (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio).

MY HEART ATTACK
13:41

D. SHELDON COHEN
P. MICHAEL FUKUSHIMA (NFB), RODDY MCMANUS (NFB), MARCY PAGE (NFB), JELENA POPOVIC (NFB), DAVID VERRALL (NFB)

Original English animation produced by the National Film Board of Canada (English Program / Animation Studio).

NFB SPACE SCHOOL: LEGACY

D. ROHAN FERNANDO, EVA MADDEN, SCOTT SIMPSON
P. PAUL MCNEILL (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 1 - CHAPTER 1: WHAT IS ASTROGEOLOGY?

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 2 - CHAPTER 1: ASTEROIDS, METEORS & COMETS

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 2 - CHAPTER 2: WHAT IS AN IMPACT?

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 2 - CHAPTER 3: EFFECTS OF AN IMPACT

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 3 - CHAPTER 1: TYPES OF ROCKS

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 3 - CHAPTER 2: ROCKS IN THE FIELD

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 3 - CHAPTER 3: ROCKS IN THE LAB

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 3 - CHAPTER 4: REMOTE SENSING & GROUND

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 4 - CHAPTER 1: LAYERS OF THE EARTH

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 4 - CHAPTER 2: PLATE TECTONICS

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 4 - CHAPTER 3: COMPARING EARTH TO OTHER

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 5 - CHAPTER 1: EVIDENCE OF WATER

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 5 - CHAPTER 2: SEARCH FOR LIFE

NFB SPACE SCHOOL: ASTROGEOLOGY - LESSON 5 - CHAPTER 3: EXTRACTING RESOURCES

NFB SPACE SCHOOL: HEALTH - LESSON 1 - CHAPTER 1: WHAT DOES IT TAKE?

NFB SPACE SCHOOL: HEALTH - LESSON 2 - CHAPTER 1: PHYSICAL PREPARATION

NFB SPACE SCHOOL: HEALTH - LESSON 2 - CHAPTER 2: EXERCISING IN SPACE

NFB SPACE SCHOOL: HEALTH - LESSON 2 - CHAPTER 3: EATING IN SPACE

NFB SPACE SCHOOL: HEALTH - LESSON 3 - CHAPTER 1: THE SUIT

NFB SPACE SCHOOL: HEALTH - LESSON 3 - CHAPTER 2: TRAINING

NFB SPACE SCHOOL: HEALTH - LESSON 3 - CHAPTER 3: WHAT DOES IT FEEL LIKE?

NFB SPACE SCHOOL: HEALTH - LESSON 4 - CHAPTER 1: MENTAL HEALTH FOR ASTRONAUTS

NFB SPACE SCHOOL: HEALTH - LESSON 4 - CHAPTER 2: LEADERSHIP AND TEAMWORK

NFB SPACE SCHOOL: HEALTH - LESSON 5 - CHAPTER 1: THE BODY IN MICROGRAVITY

NFB SPACE SCHOOL: HEALTH - LESSON 5 - CHAPTER 2: SLEEPING IN SPACE

NFB SPACE SCHOOL: HEALTH - LESSON 5 - CHAPTER 3: HYGIENE IN SPACE

NFB SPACE SCHOOL: HEALTH - LESSON 5 - CHAPTER 4: RETURNING TO GRAVITY

NFB SPACE SCHOOL: HEALTH - LESSON 5 - CHAPTER 5: STUDYING THE EFFECTS OF MICROGRAVITY

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 1: DREAMER

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 2: FEARS

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 3: CADET

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 4: CANADIAN

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 5: DOUBTS

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 6: TEST PILOT

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 7: CONTENDER

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 8: ALLIES

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 9: SPACEWALKER

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 10: COLUMBIA

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 11: SCARS

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 12: LAUNCH

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 13: COMMAND

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 14: SACRIFICE

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 15: RETURN

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 16: STORYTELLER

NFB SPACE SCHOOL: THE HADFIELD JOURNEY - CHAPTER 17: THE NEXT ADVENTURE

NIMMIKAAGE (SHE DANCES FOR PEOPLE)
3:31

D. MICHELLE LATIMER
P. ANITA LEE (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio).

NINTH FLOOR
81:13

D. MINA SHUM
P. SELWYN JACOB (NFB), SHIRLEY VERCRUYSSE (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Pacific and Yukon Studio).

OSCAR
12:08

D. MARIE-JOSÉE SAINT-PIERRE
P. MARC BERTRAND (NFB), JOCELYNE PERRIER (MJSTP FILMS INC.), JULIE ROY (NFB), MARIE-JOSÉE SAINT-PIERRE (MJSTP FILMS INC.)

Original English animation produced by MJSTP Films in co-production with the National Film Board of Canada (French Program / Animation Studio), with the financial participation of the Conseil des arts et des lettres du Québec and SODEC, and the collaboration of Télé-Québec.

PIPELINES, POUVOIR ET DÉMOCRATIE
88:06

D. OLIVIER D. ASSELIN
P. COLETTE LOUMÈDE (NFB), DENIS MCCREADY (NFB)

Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio).

QUAND FERME L'USINE
53:49

D. SIMON RODRIGUE
P. JOHANNE BERGERON (NFB), COLETTE LOUMÈDE (NFB), MARIE-ANNE RAULET

Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio).

SCULPTING MEMORY
5:23

D. DANIEL COCKBURN
P. ANITA LEE (NFB), JUSTINE PIMLOTT (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

SEXY LAUNDRY
12:04

D. IZABELA PLUCINSKA
P. MARC BERTRAND (NFB), ROBERT KERN (CLAY TRACES GBR), IZABELA PLUCINSKA (CLAY TRACES GBR), PAULINA RATAJCZAK (LAS SZTUKI FOUNDATION), JULIE ROY (NFB)

Original French animation produced by Clay Traces in co-production with the National Film Board of Canada (French Program / Animation Studio) and in association with the Las Sztuki Foundation.

SISTERS & BROTHERS
3:41

D. KENT MONKMAN
P. ANITA LEE (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio).

SURFACING
6:10

D. JULIA KWAN
P. SHIRLEY VERCRUYSSE (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

THINGS ARAB MEN SAY
52:08

D. NISREEN BAKER
P. DAVID CHRISTENSEN (NFB), BONNIE THOMPSON (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio).

THIS RIVER
19:26

D. ERIKA MACPHERSON, KATHERENA VERMETTE
P. DAVID CHRISTENSEN (NFB), ALICIA SMITH (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio).

TRAQUE INTERDITE/DO NOT TRACK (WEBSITE)

C. BRETT GAYLOR
P. ALEXANDRE BRACHET (UPIAN), BRETT GAYLOR (UPIAN), MARGAUX MISSIKA (UPIAN), HUGUES SWEENEY (NFB), LOUIS-RICHARD TREMBLAY (NFB), GREGORY TROWBRIDGE (UPIAN)

Original multi-language website produced by Upian, the National Film Board of Canada, Arte, and Bayerischer Rundfunk with the participation of Radio-Canada, RTS and AJ+.

TRAQUE INTERDITE - EPISODE 1: ROUTINE MATINALE

TRAQUE INTERDITE - EPISODE 2: COUP DE PUB

TRAQUE INTERDITE - EPISODE 3: PAYE TON "J'AIME"

TRAQUE INTERDITE - EPISODE 4: L'ESPION DANS MA POCHE

TRAQUE INTERDITE - EPISODE 5: BIG DATA: UN MONDE D'ALGORITHMES

TRAQUE INTERDITE - EPISODE 6: LE JOURNAL DU MOI

TRAQUE INTERDITE - EPISODE 7: POUR CHANGER L'AVENIR, CLIQUEZ ICI

UN FILM AVEC TOI
52:00

D. JEAN-DANIEL LAFOND
P. NATHALIE BARTON (INFORMACTION FILMS INC.), RENÉ CHÉNIER (NFB)

Original French documentary produced by InformAction in co-production with the National Film Board of Canada and in association with Majda Films International.

UNE BONNE RÉCOLTE
6:16

D. BOGDAN STEFAN
P. CLAUDIA CHABOT (BANDE SONIMAGE), COLETTE LOUMÈDE (NFB), DENIS MCCREADY (NFB)

Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio), in co-production with Bande Sonimage.

UNE NUIT
5:55

D. SERGE BORDELEAU
P. CLAUDIA CHABOT (BANDE SONIMAGE), COLETTE LOUMÈDE (NFB), DENIS MCCREADY (NFB)

Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio), in co-production with Bande Sonimage.

UNE TÊTE DISPARAÎT
9:28

D. FRANCK DION
P. FRANCK DION (PAPY3D PRODUCTIONS), JULIE ROY (NFB), RICHARD VAN DEN BOOM (PAPY3D PRODUCTIONS)

Original French animation co-production between Papy3D Productions, the National Film Board of Canada (French Program / Animation Studio), ARTE France with the participation of the Centre national du cinéma et de l'image animée, Procirep and Angoa-Agicoa.

THE UNKNOWN PHOTOGRAPHER/LE PHOTOGRAPHE INCONNU (VIRTUAL REALITY)

C. CLAUDINE MATTE, LOÏC SUTY
P. MARC BEAUDET (TURBULENT MÉDIAS INC.), BENOÎT BEAUSÉJOUR (TURBULENT MÉDIAS INC.), CLAIRE BUFFET (TURBULENT MÉDIAS INC.), HUGUES SWEENEY (NFB), LOUIS-RICHARD TREMBLAY (NFB)

Original bilingual virtual reality work co-produced by Turbulent Médias and the National Film Board of Canada (French Program / Quebec Documentary Studio).

VAYSHA L'AVEUGLE
8:14

D. THEODORE USHEV
P. MARC BERTRAND (NFB), JULIE ROY (NFB)

Original French animation produced by the National Film Board of Canada (French Program / Animation Studio) with the participation of ARTE France.

WE REGRET TO INFORM YOU...
11:15

D. EVA COLMERS, HEIDI JANZ
P. BONNIE THOMPSON (NFB)

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio).

ANNEX III
INDEPENDENT FILM PROJECTS SUPPORTED BY ACIC AND FAP

AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

QUEBEC / ANIMATION

IF OU LE ROUGE PERDU
MARIE-HÉLÈNE TURCOTTE

LA VIE MAGNIFIQUE SOUS L'EAU
JOËL VAUDREUIL

LE CARDINAL
CO HOEDEMAN

PREMIER CONTACT
SCOTT MACLEOD

SQUAME
NICOLAS BRAULT

QUEBEC / DOCUMENTARY

CALLSHOP ISTANBUL
HIND BENCHEKROUN, SAMI MERMER

CHRONIQUE DE LA NUIT DE LA POÉSIE 1970
JEAN-CLAUDE LABRECQUE, JEAN-PIERRE MASSE

DEUX POUCES EN HAUT DE LA CARTE
JACQUES AUGUSTIN, DANIEL LE SAUNIER

ÉBRAHIM, LOIN DANS LE DÉSERT
BEHZAD ADIB

GREAT DAY IN PARIS
MICHKA SAÄL

LE 186 POUR LA MÉMOIRE
MARTIN LECLERC

LE CHANT DES ÉTOILES
NADINE BEAUDET

LE CRI DE LA MARMOTTE
COLIN NIXON

LE PROCÈS
NADIA ZOUAOUI

LES OBUS DE CHÉRISY
ROBERT TREMBLAY

LES VAILLANTS
PASCAL SANCHEZ

LUMIÈRES SUR L'EAU
NICOLAS LACHAPELLE, ARIEL ST-LOUIS LAMOUREUX

MAMAN? NON MERCI!
MAGENTA BARIBEAU

MANOIR
MARTIN FOURNIER, PIER-LUC LATULIPPE

MÉTRO
NADINE GOMEZ

NOTRE LUNE DES BOIS
PABLO ALVAREZ MESA

ONCLE BERNARD – L'ANTI-LEÇON D'ÉCONOMIE
RICHARD BROUILLETTE

ROGER D'ASTOUS
ETIENNE DESROSIERS

SUR LES TRACES D'ARTHUR
SAËL LACROIX

UN AMÉRICAIN, PORTRAIT DE RAYMOND-LUC LEVASSEUR
PIERRE MARIER

UN HOMME DE DANSE
MARIE BRODEUR

UN PONT ENTRE DEUX MONDES
PASCAL GÉLINAS

QUEBEC / EXPERIMENTAL

20-22: OMEGA
THIERRY LOA

ENGRAMME DU RETOUR
DAÏCHI SAÏTO

MOUVEMENT PERPÉTUEL
MARLENE MILLAR, PHILIP SZPORER

THÉODOLITIQUE
DAVID K. ROSS

QUEBEC / FICTION

[MOLK]
TERENCE CHOTARD, RAPHAËL J. DOSTIE

«T»
PHILIPPE RIOUX

CARLA EN 10 SECONDES
JEANNE LEBLANC

CHELEM
CHARLES GRENIER

ENVERS ET CONTRE NOUS
MARILYN COOKE

L'ODEUR APRÈS LA PLUIE
SARA BOURDEAU

LA DIVINE STRATÉGIE
MARTIN FORGET, ÉLIOT LAPRISE

LA SEMAINE DERNIÈRE PAS LOIN DU PONT
GUY BERGERON

LA VOCE
DAVID ULOTH

LARGUER LES AMARRES
SANDRINE BRODEUR-DESROSIERS

MIZBRÜK
DANIEL DURANLEAU

MON DERNIER ÉTÉ
CLAUDE DEMERS

NOTRE-DAME-DES-MONTS
MARTIN R. VILLENEUVE

SIGISMOND SANS IMAGES
ALBÉRIC AURTENÈCHE

SPATSS!
RÉGIS LOISEL

STAR
EMILIE MANNERING

UN PRINTEMPS INCERTAIN
CAROLE LAGANIÈRE

FILMMAKER ASSISTANCE PROGRAM (FAP)

QUEBEC / ANIMATION

DREAMS AND SPACES IN BETWEEN
JOHN GRAHAM

NUTAG
ALISI TELENGUT

NORTH WEST STUDIO / ANIMATION

RAVEN STEALS THE LIGHT
DANIEL FOREMAN

THE TALK
ALAIN DELANNOY

NORTH WEST STUDIO / EXPERIMENTAL

INFINITUDE
JAMES SCOTT PORTINGALE

NORTH WEST STUDIO / FICTION

HOTEL NO-TELL
DEVON UNRAU

IT'S ALL IN YOUR HEAD
GREG JEFFS

PRAIRIE GOTHIC
JEREMY RITTWAGE

THE TINWIFE
TRAVIS NEUFELD

QUEBEC AND ATLANTIC STUDIO / DOCUMENTARY

FRAMED
JENN BROWN

PREHISTORIC PEI
WILLIAM BECKETT

REVEALING MARIE SAINT PIERRE
JANICE ZOLF

SAY SOMETHING
LILLIAN FIDLER

WINDS FROM THE EAST
FATEH AHMED

QUEBEC AND ATLANTIC STUDIO / FICTION

THE TOUR
JENINA MACGILLIVRAY

ONTARIO STUDIO / ANIMATION

THE GHOST OF GRANDPA TONG
CELESTE KOON

UNCLE ANTLERS
CARLA VELDMAN

WOUND-UP
BLAIR FUKUMURA

ONTARIO STUDIO / DOCUMENTARY

THE GHOST IN OUR HOUSE
LIZ GIBSON-DEGROOTE

STATELESS
AMAR WALA

ONTARIO STUDIO / FICTION

MY VIOLA
SHAWN GERRARD

PACIFIC AND YUKON STUDIO / ANIMATION

OLD MAN
ARUN FRYER

PACIFIC AND YUKON STUDIO / DOCUMENTARY

BEFORE SHE'S GONE
ARUN FRYER

PACIFIC AND YUKON STUDIO / EXPERIMENTAL

CADENCE
ALEXANDER LASHERAS

MUSE
JASON KARMAN

PACIFIC AND YUKON STUDIO / FICTION

HOMESICK
SOPHIE JARVIS